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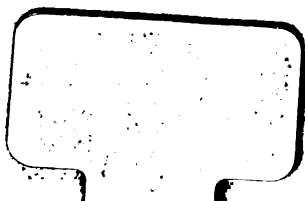
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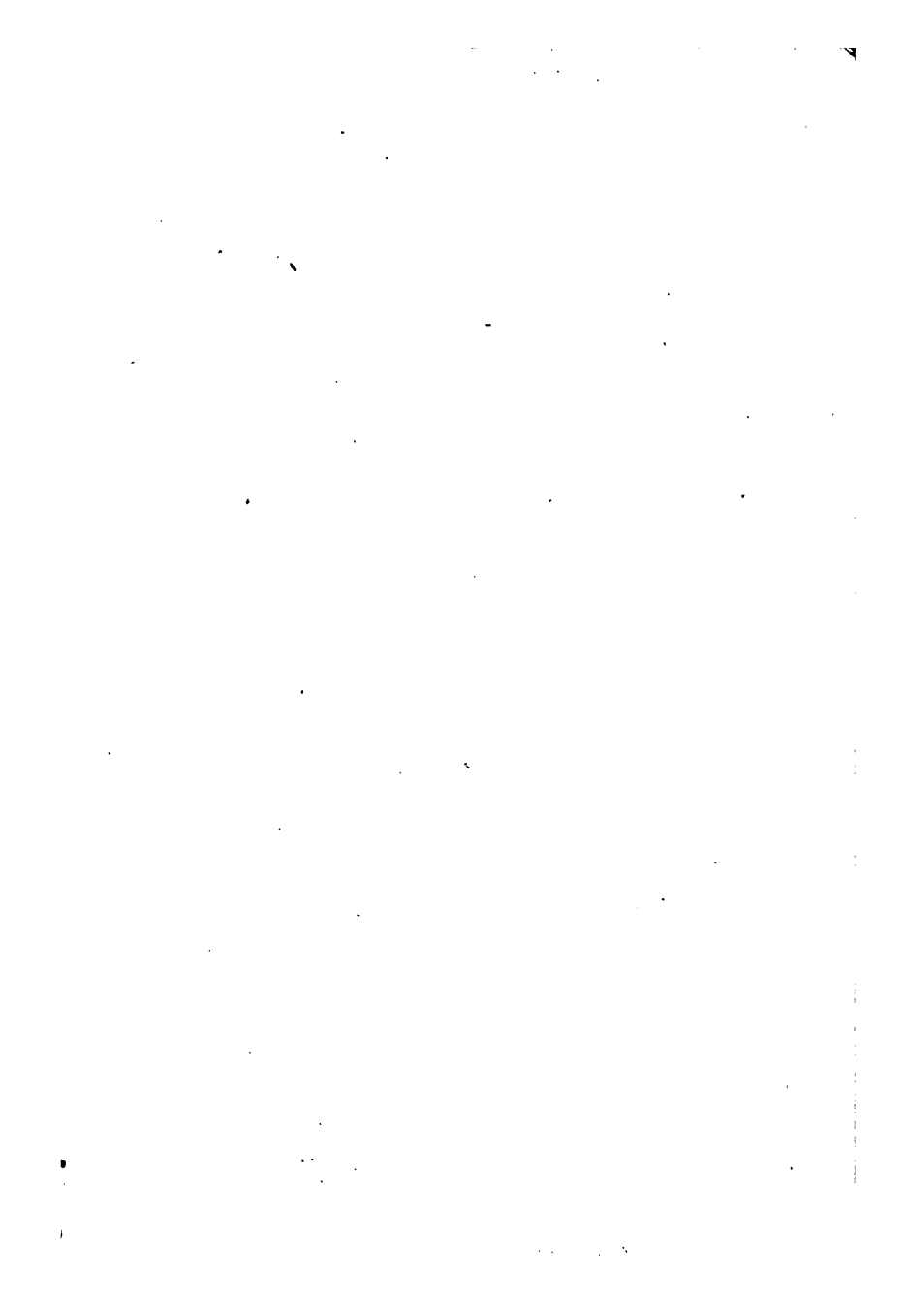
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Fellow and Tutor of Balliol College, Oxford

AJAX



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ADVERTISEMENT.

THE publication of this edition of Sophocles in single plays has been interrupted by an illness. In resuming it, a few more prefatory words may be permitted.

In interpreting Sophocles as far as we could from himself, and with the help of the contemporary and earlier Greek literature, we have not neglected the study of commentators, who, besides accumulating parallel passages, have exhausted almost all possible interpretations, and have displayed great ingenuity in textual emendation. While acknowledging, as every student of Greek must do, our deep obligation to their labours, we cannot undertake to refer each interpretation to the person who first thought of it, whether he be a nameless scholiast, or a well-known scholar of this century. Our work in this respect has been mainly one of selection, and we have often had to ask ourselves, which of various meanings, familiar from our schooldays or recently suggested, is most likely to be the meaning of Sophocles in this play? But every interpreter, when he is closely acquainted with his author, will obtain most light from the immediate study of the text.

The most recent editions of the *Ajax* in this country have been those of Jebb and Blaydes. The former of these is too well known to need remark. But it is due to Mr. Blaydes, and the more so as our critical method is widely different from his, to say that the student who is not repelled by

some irrelevancies, and by conjectures of very unequal merit, will find in his notes many wise and sober judgments, as might be expected from one who has laboured so long and faithfully as an editor of Sophocles.

In adhering to our 'conservative' text, we do not mean to say that Sophocles is entirely free from corruption, although we think him to be far more so than it has recently been the fashion to assume. But there is no Greek author (hardly excepting Aeschylus) to whom the application of conjectural emendation is more hazardous. Even if we knew more facts than ever can be known about the Greek of the transition period, the best scholar would seldom be able to tell with precision what word the subtle inventive art of Sophocles *must* have chosen to complete a context that now seems to us imperfect. Some apparent defects disappear on further study: others come more into prominence, and here, if anywhere, conjecture may be busy. But beyond the rejection of a few obvious interpolations, and the restoration of a sentence here and there by the addition or change of a letter or two, little has hitherto been effected in the conjectural emendation of Sophocles. And in many instances the want of confidence in the MS. text, which is induced by the *cacothês* of conjecture, has blinded acute and subtle intellects to the true meaning.

Amongst the more recent German editions, those of G. Wolff and Seyffert deserve especial notice. But these editors, although they have made many ingenious suggestions, have not superseded the work of Hermann, Lobeck, Schneidewin and Dindorf. Of earlier editions by English scholars that of Linwood with Latin notes is one of the most useful.

L. C.

ΑΙΑΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΘΗΝΑ.

ΟΔΥΣΣΕΥΣ.

ΑΙΑΣ.

ΧΟΡΟΣ ΣΑΛΑΜΙΝΙΩΝ

ΝΑΥΤΩΝ.

ΤΕΚΜΗΣΣΑ.

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ΕΥΡΥΣΑΚΗΣ. ΠΑΙΔΑΓΩΓΟΣ. ΣΤΡΑΤΟΚΗΡΥΞ.

ΑΘΗΝΑ.

Ἄει μέν, ὦ παῖ Λαρτίου, δέδορκά σε
 πείραν τιν' ἐχθρῶν ἀρπάσαι θηρώμενον
 καὶ νῦν ἐπὶ σκηναῖς σε ναυτικάις ὁρῶ
 Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει,
 πάλαι κυνηγετοῦντα καὶ μετρούμενον
 ἵχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδῃς
 εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. εὖ δέ σ' ἐκφέρει
 κυνὸς Λακαίνης ὥς τις εὖρινος βάσις.
 ἔνδον γὰρ ἀνὴρ ἄρτι τυγχάνει, κára
 στάζων ἰδρῶτι καὶ χέρας ξιφοκτόνους.
 καὶ σ' οὐδέν εἰσω τῆσδε παπταίνειν πύλης
 ἔτ' ἔργον ἐστίν, ἐνέπειν δ' ὅτου χάριν
 σπουδὴν ἔθου τήνδ', ὥς παρ' εἰδυίας μάθῃς.

5

10

ΟΔΥΣΣΕΥΣ.

ὦ φθέγμ' Ἀθάνας, φιλτάτης ἐμοὶ θεῶν,
 ὥς εὐμαθές σου, κὰν ἄποπτος ᾗς ὅμως,
 φώνημ' ἀκούω καὶ ξυναρπάξω φρενὶ
 χαλκοστόμου κώδωνος ὥς Τυρσηνικῆς.
 καὶ νῦν ἐπέγνως εὖ μ' ἐπ' ἀνδρὶ δυσμενεῖ
 βάσιν κυκλοῦντ', Αἴαντι τῷ σακεσφόρῳ.
 κείνον γάρ, οὐδέν' ἄλλον, ἰχνεύω πάλαι.
 φυκτὸς γὰρ ἡμᾶς τῆσδε πρᾶγος ἄσκοπον
 ἔχει περάνας, εἵπερ εἴργασται τάδε·
 ἴσμεν γὰρ οὐδέν τρανές, ἀλλ' ἀλώμεθα·
 κὰγὼ 'θελοντῆς τῷδ' ὑπεζύγην πόνῳ.
 ἐφθαρμένος γὰρ ἄρτιως εὐρίσκομεν
 λείας ἀπάσας καὶ κατηναρισμένας

15

20

25

- ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις.
 τήνδ' οὖν ἐκείνῃ πᾶς τις αἰτίαν νέμει.
 καὶ μοί τις ὀπτήρ αὐτὸν εἰσιδὼν μόνον
 πηδῶντα πεδία σὺν νεορράντῳ ξίφει 30
 φράζει τε κἀδῆλωσεν· εὐθέως δ' ἐγὼ
 κατ' ἔχνος ἄσσω, καὶ τὰ μὲν σημαίνομαι,
 τὰ δ' ἐκέπληγμαι, κοῦκ ἔχω μαθεῖν ὅπου.
 καιρὸν δ' ἐφήκεις· πάντα γὰρ τὰ τ' οὖν πάρος
 τὰ τ' εἰσέπειτα σῇ κυβερνῶμαι χειρί. 35
 ΑΘ. ἔγνω, Ὀδυσσεῦ, καὶ πάλαι φύλαξ ἔβην
 τῇ σῇ πρόθυμος εἰς ὁδὸν κυναγία.
 ΟΔ. ἦ καί, φίλῃ δέσποινα, πρὸς καιρὸν πονῶ ;
 ΑΘ. ὥς ἔστιν ἀνδρὸς τοῦδε τάργα ταυτά σοι.
 ΟΔ. καὶ πρὸς τί δυσλόγιστον ᾧδ' ἦξεν χέρα ; 40
 ΑΘ. χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὅπλων.
 ΟΔ. τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν ;
 ΑΘ. δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ.
 ΟΔ. ἦ καὶ τὸ βούλευμ' ὥς ἐπ' Ἀργείοις τόδ' ἦν ;
 ΑΘ. κἂν ἐξέπραξας, εἰ κατημέλησ' ἐγώ. 45
 ΟΔ. ποίαισι τόλμαις ταῖσδε καὶ φρενῶν θράσει ;
 ΑΘ. νύκτωρ ἐφ' ὑμᾶς δόλιος ὁρμάται μόνος.
 ΟΔ. ἦ καὶ παρέστη καπὶ τέρμ' ἀφίκετο ;
 ΑΘ. καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίσιν πύλαις.
 ΟΔ. καὶ πῶς ἐπέσχε χεῖρα μαιμῶσαν φόνου ; 50
 ΑΘ. ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμμασι
 γνώμας βαλοῦσα, τῆς ἀνηκέστου χαρᾶς,
 καὶ πρὸς τε ποίμνας ἐκτρέπω σύμμικτά τε
 λείας ἄδαστα βουκόλων φρουρήματα·
 ἔνθ' εἰσπεσὼν ἔκειρε πολύκερων φόνον 55
 κύκλῳ ῥαχίζων· κἀδόκει μὲν ἔσθ' ὅτε
 δισσοῦς Ἀτρεΐδας αὐτόχειρ κτείνειν ἔχων,
 ὅτ' ἄλλοτ' ἄλλον ἐμπίπτων στρατηλατῶν.
 ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις
 ὤτρυνον, εἰσέβαλλον εἰς ἔρηκ κακά. 60

κἄπειτ', ἐπειδὴ τοῦδ' ἐλώφησεν πόνου,
 τοὺς ζῶντας αὐ δεσμοῖσι συνδήσας βοῶν
 ποίμνας τε πάσας εἰς δόμους κομίζεται,
 ὡς ἄνδρας, οὐχ ὡς εὐκερων ἄγραν ἔχων.
 καὶ νῦν κατ' οἴκους συνδέτους αἰκίζεται.
 δείξω δὲ καὶ σοὶ τήνδε περιφανῇ νόσον,
 ὡς πᾶσιν Ἀργεῖοισιν εἰσιδὼν θροῆς.
 θαρσῶν δὲ μίμνε μηδὲ συμφορὰν δέχου
 τὸν ἄνδρ'. ἐγὼ γὰρ ὁμμάτων ἀποστρόφους
 αὐγὰς ἀπείρξω σὴν πρόσσοψιν εἰσιδεῖν.
 οὔτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας
 δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ·
 Αἴαντα φωνῶ· στείχε δωμάτων πάρος.

65

70

- ΟΔ. τί δρᾷς, Ἀθάνα; μηδαμῶς ἔξω κάλει.
 ΑΘ. οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἄρεις;
 ΟΔ. μὴ πρὸς θεῶν, ἀλλ' ἔνδον ἀρκείτω μένων.
 ΑΘ. τί μὴ γένηται; πρόσθεν οὐκ ἀνὴρ ὄδ' ἦν;
 ΟΔ. ἐχθρὸς γε τῷδε τάνδρῳ καὶ τανῦν ἔτι.
 ΑΘ. οὐκουν γέλως ἡδιστος εἰς ἐχθροὺς γελᾶν;
 ΟΔ. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν.
 ΑΘ. μεμνηνὸτ' ἄνδρα περιφανῶς ὀκνεῖς ἰδεῖν;
 ΟΔ. φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὄκνη.
 ΑΘ. ἀλλ' οὐδὲ νῦν σε μὴ παρόντ' ἴδῃ πέλας.
 ΟΔ. πῶς, εἴπερ ὀφθαλμοῖς γε τοῖς αὐτοῖς ὄρᾳ;
 ΑΘ. ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.
 ΟΔ. γένοιτο μέντ' ἂν θεοῦ τεχνωμένου.
 ΑΘ. σίγα νυν ἑστῶς καὶ μέν' ὡς κυρεῖς ἔχων.
 ΟΔ. μένομι' ἂν ἤθελον ὃ' ἂν ἐκτὸς ὦν τυχεῖν.
 ΑΘ. ὦ οὔτος, Αἴας, δευτέρον σε προσκαλῶ.
 τί βαυὼν οὕτως ἐντρέπει τῆς συμμάχου;

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ΑΙΑΣ.

ὦ χαῖρ' Ἀθάνα, χαῖρε Διογενὲς τέκνον,
 ὡς εὐ παρέστης· καὶ σε παγχρύσοις ἐγὼ
 στέψω λυφύροις τῆσδε τῆς ἄγρας χάριν.

- ΑΘ. καλῶς ἔλεξας. ἀλλ' ἐκείνῳ μοι φράσον,
ἔβασας ἔγχος εὖ πρὸς Ἀργείων στρατῶ ; 95
- ΑΙ. κόμπος πάρεστι κούκ ἀπαρνούμαι τὸ μή.
- ΑΘ. ἦ καὶ πρὸς Ἀτρεΐδαισιν ἥχμασας χέρα ;
- ΑΙ. ὥστ' οὐποτ' Αἴανθ' οἷδ' ἀτιμάσουσ' ἔτι.
- ΑΘ. τεθνᾶσιν ἄνδρες, ὥς τὸ σὸν ξυνῆκ' ἐγώ.
- ΑΙ. θανόντες ἦδη τᾶμ' ἀφαιρείσθων ὄπλα. 100
- ΑΘ. εἶεν, τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου,
ποῦ σοι τύχης ἔστηκεν ; ἦ πέφυγέ σε ;
- ΑΙ. ἦ τοῦπίτριπτον κίναδος ἐξήρου μ' ὅπου ;
- ΑΘ. ἔγωγ'· Ὀδυσσέα τὸν σὸν ἐνστάτην λέγω.
- ΑΙ. ἦδιστος, ὦ δέσποινα, δεσμώτης ἔσω 105
θακεῖ· θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω.
- ΑΘ. πρὶν ἂν τί δράσης ἢ τί κερδάνης πλέον ;
- ΑΙ. πρὶν ἂν δεθεῖς πρὸς κίον' ἐρκείου στέγης
- ΑΘ. τί δήτα τὸν δύστηνον ἐργάσαι κακόν ;
- ΑΙ. μάλιστα πρῶτον νῶτα φοινηχθεῖς θάνῃ. 110
- ΑΘ. μὴ δήτα τὸν δύστηνον ᾧδέ γ' αἰκίσῃ.
- ΑΙ. χαίρειν, Ἀθάνα, τᾶλλ' ἐγώ σ' ἐφίεμαι·
κείνος δέ τίσει τήνδε κούκ ἄλλην δίκην.
- ΑΘ. σὺ δ' οὖν, ἐπειδὴ τέρψις ἦδε σοι τὸ δρῶν,
χρῶ χειρί, φείδου μηδὲν ὥνπερ ἐννοεῖς. 115
- ΑΙ. χωρῶ πρὸς ἔργον· τοῦτό σοι δ' ἐφίεμαι,
τοιάνδ' αἰεί μοι σύμμαχον παρεστάναι.
- ΑΘ. ὄρᾳς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὅση ;
τούτου τίς ἂν σοι τάνδρὸς ἢ προνούστερος,
ἢ δρᾶν ἀμείνων εὐρέθῃ τὰ καίρια ; 120
- ΟΔ. ἐγὼ μὲν οὐδέν' οἷδ'· ἐποικτείρω δέ νιν
δύστηνον ἔμπης, καίπερ ὄντα δυσμενῇ,
ὀθύνεκ' ἄτῃ συγκατέζευκται κακῇ,
οὐδὲν τὸ τούτου μᾶλλον ἢ τοῦμόν σκοπῶν.
ὀρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν 125
εἶδωλ', ὅσοιπερ ζῶμεν, ἢ κούφην σκιάν.
- ΑΘ. τοιαῦτα τοίνυν εἰσורῶν ὑπέρκοπον

μηδέν ποτ' εἴπῃς αὐτὸς εἰς θεοὺς ἔπος,
 μηδ' ὄγκον ἄρῃ μηδέν, εἴ τινας πλέον
 ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτου βάθει. 130
 ὥς ἡμέρα κλίνει τε κἀνάγει πάλιν
 ἅπαντα τάνθρωπεια· τοὺς δὲ σῶφρονας
 θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακοὺς.

ΧΟΡΟΣ.

Τελαμώνιε παῖ, τῆς ἀμφιρύτου
 Σαλαμῖνος ἔχων βάθρον ἀγχιάλου, 135
 σέ μὲν εὖ πράσσοντ' ἐπιχαίρω·
 σέ δ' ὅταν πληγὴ Διὸς ἢ ζαμενῆς
 λόγος ἐκ Δαναῶν κακόθρους ἐπιβῇ,
 μέγαν ὄγκον ἔχω καὶ πεφόβημαι
 πτηνῆς ὥς ὄμμα πελείας. 140
 ὥς καὶ τῆς νῦν φθιμένης νυκτὸς
 μεγάλοι θόρυβοι κατέχουσ' ἡμᾶς
 ἐπὶ δυσκλείᾳ, σέ τὸν ἵππομανῇ
 λειμῶν' ἐπιβάντ' ὀλέσαι Δαναῶν
 βοτὰ καὶ λείαν, 145
 ἥπερ δορίληπτος ἔτ' ἦν λοιπή,
 κτείνοντ' αἰθῶνι σιδήρῳ.
 τοιούσδε λόγους ψιθύρους πλάσσων
 εἰς ὅτα φέρει πᾶσιν Ὀδυσσεύς,
 καὶ σφόδρα πείθει. περὶ γὰρ σοῦ νῦν 150
 εὐπειστα λέγει, καὶ πᾶς ὁ κλύων
 τοῦ λέξαντος χαίρει μᾶλλον
 τοῖς σοῖς ἄχεσιν καθυβρίζων.
 τῶν γὰρ μεγάλων ψυχῶν ἰεῖς
 οὐκ ἂν ἀμάρτοι· κατὰ δ' ἂν τις ἐμοῦ 155
 τοιαῦτα λέγων οὐκ ἂν πείθοι.
 πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει.
 καίτοι σμικροὶ μεγάλων χωρὶς
 σφαλερὸν πύργου ῥῦμα πέλονται·
 μετὰ γὰρ μεγάλων βαιὸς ἀριστ' ἂν 160

- καὶ μέγας ὀρθοῖθ' ὑπὸ μικροτέρων.
 ἀλλ' οὐ δυνατόν τοὺς ἀνοήτους
 τούτων γνώμας προδιδάσκειν.
 ὑπὸ τοιούτων ἀνδρῶν θορυβεῖ,
 χῆμεις οὐδὲν σθένομεν πρὸς ταῦτ' 165
 ἀπαλέξασθαι σοῦ χωρίς, ἄναξ.
 ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,
 παταγούσιν ἅτε πτηνῶν ἀγέλαι·
 μέγαν αἰγυπιὸν δ' ὑποδείσαντες
 τάχ' ἄν, ἐξαίφνης εἰ σὺ φανείης, 170
 σιγῇ πτήξειαν ἄφωνοι.
- στρ. Ὅρ' ἄρα σε Ταυροπόλα Διὸς Ἄρτεμις, —
 ὦ μεγάλα φάτις, ὦ
 μᾶτερ αἰσχύνας ἐμᾶς, —
 ὥρμασε πανδάμους ἐπὶ βοῦς ἀγελαίας ; 175
 ἢ πού τις νίκας ἀκάρπτωτον χάριν,
 ἢ ῥα κλυτῶν ἐνάρων ψευσθείς, ἀδώροις εἴτ' ἐλαφαβολίας·
 ἢ χαλκοθώραξ * αὐτὴν Ἐνυάλιος
 μομφὰν ἔχων ξυνοῦ δορὸς ἐννυχίοις 180
 μηχαναῖς ἐτίσατο λῶβαν ;
- ἀντ. Οὐ ποτε γὰρ φρενόθεν γ' ἐπ' ἀριστερά,
 παῖ Τελαμώνος, ἔβας . 183
 τόσσον ἐν ποίμναις πίτνων· 185
 ἦκοι γὰρ ἂν θεία νόσος· ἀλλ' ἀπερύκοι
 καὶ Ζεὺς κακὰν καὶ Φοῖβος Ἀργείων φάτιν.
 εἰ δ' ὑποβαλλόμενοι κλέπτουσι μύθους οἱ μεγάλοι βασιλῆς,
 ἢ τὰς ἀσώτου Σισυφιδᾶν γενεᾶς, 190
 μὴ μὴ μ', ἄναξ, ἔθ' ὧδ' ἐφάλοισ κλισίαις
 ὄμμ' ἔχων κακὰν φάτιν ἄρη. 193
- ἐπ. Ἀλλ' ἄνα ἐξ ἐδράνων, ὅπου μακραίωνι
 στηρίζει ποτὲ τᾷδ' ἀγωνίᾳ σχολᾶ 195
 ἄταν οὐρανίαν φλέγων.
 ἐχθρῶν δ' ὕβρις ἀταρβήτως
 ὀρμᾶτ' ἐν εὐανέμοις βάσσαις,

πάντων καχάζοντων
 γλώσσαις βαρύναντα·
 ἔμοι δ' ἄχος ἔστακεν.

199

200

ΤΕΚΜΗΣΣΑ.

ναὸς ἄρωγοι τῆς Αἴαντος,
 γενεῆς χθονίων ἀπ' Ἑρεχθειδᾶν,
 ἔχομεν στοναχὰς οἱ κηδόμενοι
 τοῦ Τελαμῶνος τηλόθεν οἴκου.
 νῦν γὰρ ὁ δεινὸς μέγας ὤμοκρατῆς
 Αἴας θολερῶ
 κείται χεიმῶνι νοσήσας.

205

ΧΟ. τί δ' ἐνήλλακται τῆς ἀμερίας
 νύξ ἦδε βάρος;

παῖ τοῦ Φρυγίου Τελεύτατος,
 λέγ', ἐπεὶ σε λέχος δουριάλωτον
 στέρξας ἀνέχει θούριος Αἴας·
 ὥστ' οὐκ ἂν αἰδῆρις ὑπέιποις.

210

ΤΕ. πῶς δῆτα λέγω λόγον ἄρρητον;
 θανάτῳ γὰρ ἴσον πάθος ἐκπέυσει.
 μανία γὰρ ἀλούς ἡμῖν ὁ κλεινὸς
 νύκτερος Αἴας ἀπελωβήθη.
 τοιαῦτ' ἂν ἴδοις σκηνῆς ἔνδον
 χειροδάκτυλα σφάγι' αἰμοβαφῆ,
 κείνου χρηστήρια τάνδρός.

215

220

ΧΟ. στρ. Οἶαν ἐδήλωσας ἀνδρὸς αἰθονος
 ἀγγελίαν ἄτλατον οὐδὲ φευκτάν,
 τῶν μεγάλων Δαναῶν ὑπο κληζομέναν,
 τὰν ὁ μέγας μῦθος ἀέξει.
 οἴμοι, φοβοῦμαι τὸ προσέρπον. περίφαντος ἀνὴρ
 θανέεται, παραπλήκτῳ χερὶ συγκατακτὰς
 κελανοῖς ξίφεσιν βοτὰ καὶ βοτήρας ἵππονώμας.

225

230

ΤΕ. ὦμοι· κείθεν κείθεν ἄρ' ἡμῖν
 δεσμῶντιν ἄγων ἤλυθε ποιμναν·
 ὦν τὴν μὲν ἔσω σφάζ' ἐπὶ γαίᾳ,

233

235

- τὰ δὲ πλευροκοπῶν δίχ' ἀνερρήγνυ.
 δύο δ' ἀργίποδας κριούς ἀνελών
 τοῦ μὲν κεφαλὴν καὶ γλῶσσαν ἄκρων
 ῥίπτει θερίσας,
 τὸν δ' ὀρθὸν ἄνω κίονι δῆσας 240
 μέγαν ἵπποδέτην ῥντῆρα λαβὼν
 παίει λιγυρᾷ μᾶστιγι διπλῇ,
 κακὰ δενδάζων ῥήμαθ', ἃ δαίμων
 κοῦδεις ἀνδρῶν ἐδίδαξεν. 244
- ΧΟ. ἀντ. ὦρα τιν' ἤδη κᾶρα καλύμμασι
 κρυψάμενον ποδοῖν κλοπὰν ἀρέσθαι,
 ἣ θοδὸν εἰρεσίας ζυγὸν ἐξόμενον
 ποντοπόρῳ ναὶ μεθεῖναι. 250
 τοίας ἐρέσσουσιν ἀπειλὰς δικρατεῖς Ἀτρεΐδας
 καθ' ἡμῶν πεφόβημαι λιθόλευστον Ἄρη
 ξυναλγεῖν μετὰ τοῦδε τυπεῖς, τὸν αἰσ' ἀπλατος ἴσχει. 255
- ΤΕ. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπᾶς 257
 ἄξας ὀξύς νότος ὥς λήγει,
 καὶ νῦν φρόνιμος νέον ἄλγος ἔχει.
 τὸ γὰρ ἐσλεύσσειν οἰκεία πάθη, 260
 μηδεὶνός ἄλλου παραπράξαντος,
 μεγάλας ὀδύνας ὑποτείνει.
- ΧΟ. ἀλλ' εἰ πέπανται, κάρτ' ἂν εὐτυχεῖν δοκῶ
 φρουδοῦ γὰρ ἦδη τοῦ κακοῦ μείων λόγος.
- ΤΕ. πότρεα δ' ἂν, εἰ νέμοι τις αἵρεσιν, λάβοις 265
 φίλους ἀνῶν αὐτὸς ἡδονὰς ἔχειν,
 ἣ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνῶν;
- ΧΟ. τό τοι διπλάζον, ὦ γύναι, μείζον κακόν.
- ΤΕ. ἡμεῖς ἄρ' οὐ νοσοῦντες ἀτώμεσθα νῦν.
- ΧΟ. πῶς τοῦτ' ἔλεξας; οὐ κάτοιδ' ὅπως λέγεις. 270
- ΤΕ. ἀνὴρ ἐκείνος, ἡνίκ' ἦν ἐν τῇ νόσῳ,
 αὐτὸς μὲν ἦδεθ' οἷσιν εἶχετ' ἐν κακοῖς,
 ἡμᾶς δὲ τοὺς φρονούντας ἡνία ξυνῶν
 νῦν δ' ὥς ἐληξε κἀνέπνευσε τῆς νόσου,

- κείνος τε λύπη πᾶς ἐλήλαται κακῇ
 275 ἡμεῖς θ' ὁμοίως οὐδέν ἥσσον ἢ πάρος.
 ἀρ' ἔστι ταῦτα δις τόσ' ἐξ ἀπλῶν κακά ;
 ΧΟ. ξύμφημι δὴ σοι καὶ δέδοικα μὴ 'κ θεοῦ
 πληγὴ τις ἦκη. πῶς γάρ, εἰ πεπαυμένος
 280 μὴδέν τι μᾶλλον ἢ νοσῶν εὐφραίνεται ;
 ΤΕ. ὥς ᾧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή.
 ΛΟ. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο ;
 δηλώσον ἡμῖν τοῖς ξυναλγούσιν τύχας.
 ΤΕ. ἅπαν μαθήσει τοῦργον, ὥς κοινῶς ὦν.
 285 κείνος γάρ ἄκρας νυκτός, ἥνιχ' ἔσπεροι
 λαμπτήρες οὐκέτ' ἦθον, ἀμφηκες λαβίων
 ἐμαίετ' ἔγχος ἐξόδους ἔρπειν κενάς.
 καὶ γὰρ 'πιπλήσσω καὶ λέγω, τί χρήμα δρᾶς,
 Αἴας ; τί τήνδ' ἄκλητος οὐθ' ὑπ' ἀγγέλων
 290 κληθεὶς ἀφορμᾶς πείραν οὔτε του κλύων
 σάλπιγγος ; ἀλλὰ νῦν γε πᾶς εὐθεὶ στρατός.
 ὁ δ' εἶπε πρὸς με βαί', αἰεὶ δ' ὑμνούμενα
 γύναι, γυναιξὶ κόσμον ἢ σιγῇ φέρει.
 καὶ γὰρ μαθοῦς' ἔληξ', ὁ δ' ἐσσύθη μόνος.
 295 καὶ τὰς ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας·
 ἔσω δ' ἐσῆλθε συνδέτους ἄγων ὁμοῦ
 ταύρους, κύνας βοτῆρας, εὐκερῶν τ' ἄγραν.
 καὶ τοὺς μὲν ἠυχένιζε, τοὺς δ' ἄνω τρέπων
 ἔσφαζε κάρράχιζε, τοὺς δὲ δεσμίους
 300 ἠκίζεθ' ὥστε φῶτας ἐν ποίμναις πίτνων.
 τέλος δ' ὑπάξας διὰ θυρῶν σκιᾶ τινὶ
 λόγους ἀνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα,
 τοὺς δ' ἀμφ' Ὀδυσσεῖ, συντιθεὶς γέλων πολύν,
 305 ὅσῃν κατ' αὐτῶν ὕβριν ἐκτίσασαι ἰὼν
 κάππειτ' ἐπάξας αὐθις ἐς δόμους πάλιν
 ἔμφρων μολὶς πῶς ξὺν χρόνῳ καθίσταται,
 καὶ πληρὲς ἄτης ὥς διοπτέυει στέγος,
 παίσας κἀρα θώῃξεν ἐν δ' ἐρείπιοις

- νεκρῶν ἔρειφθεις ἔζετ' ἀρνείου φόνου,
κόμην ἀπρίξ δνυξὶ συλλαβῶν χερί. 310
καὶ τὸν μὲν ἦστο πλείστον ἀφθογγος χρόνον·
ἔπειτ' ἐμοὶ τὰ δειν' ἐπηπειλῆσ' ἔπη,
εἰ μὴ φανοίην πᾶν τὸ συντυχὸν πάθος,
κάνηρετ' ἐν τῷ πράγματος κυροῖ ποτέ.
κἀγώ, φίλοι, δείσασα, τοῦξειργασμένον 315
ἔλεξα πᾶν ὅσονπερ ἐξηπιστάμην.
ὁ δ' εὐθύς ἐξέφμαξεν οἰμωγὰς λυγράς,
ἀς οὔποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ.
πρὸς γὰρ κακοῦ τε καὶ βαρυνύχου γόους
τοιούσδ' αἰεὶ ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχειν 320
ἄλλ' ἀψόφητος ὀξέων κωκυμάτων
ἵπεστέναζε ταῦρος ὡς βρυχώμενος.
νῦν δ' ἐν τοιαῷδε κείμενος κακῇ τύχῃ
ἄσιτος ἀνὴρ, ἄπυτος, ἐν μέσοις βοτοῖς
σιδηροκμήσιν ἡσυχος θακεῖ πεσών. 325
καὶ δηλὸς ἔστιν ὥς τι δρασεῖων κακόν.
τοιαῦτα γὰρ πως καὶ λέγει κώδύρεται.
ἄλλ', ὦ φίλοι, τούτων γὰρ οὔνεκ' ἐστάλην,
ἀρήξατ' εἰσελθόντες, εἰ δύνασθέ τι.
φίλων γὰρ οἱ τοιοῖδε νικῶνται λόγοις. 330
- ΧΟ. Τέκμησσα δεινὰ παῖ Τελεύαντος λέγεις
ἡμῖν τὸν ἄνδρα διαπεφοιβάσθαι κακοῖς.
- ΑΙ. ἰὼ μοί μοι.
- ΤΕ. τάχ', ὡς ἔοικε, μᾶλλον· ἡ οὐκ ἡκούσατε
Αἴαντος οἷαν τήνδε θωύσσει βοήν; 335
- ΑΙ. ἰὼ μοί μοι.
- ΧΟ. ἀνὴρ ἔοικεν ἡ νοσεῖν, ἡ τοῖς πάλαι
νοσήμασι ξυνούσι λυπεῖσθαι παρών.
- ΑΙ. ἰὼ παῖ παῖ.
- ΤΕ. ὦ μοι τάλαιν'· Εὐρύσakes, ἀμφὶ σοὶ βοᾷ.
τί ποτε μενοινᾷ; ποῦ ποτ' εἴ; τάλαιν' ἐγώ. 340
- ΑΙ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ἡ τὸν εἰσαεῖ

λεηλατήσῃ χρόνον; ἐγὼ δ' ἀπόλλυμαι.

ΧΟ. ἀνὴρ φρονεῖν ἔοικεν. ἀλλ' ἀνοίγετε.
τάχ' ἂν τιν' αἰδῶ καὶ ἐμοὶ βλέψας λάβοι.

345

ΤΕ. ἰδοῦ, διοίγω· προσβλέπειν δ' ἔξεστί σοι
τὰ τοῦδε πράγη, καὶ τὸς ὥς ἔχων κυρεῖ.

ΑΙ. στρ.α'. Ἰὼ

φίλοι ναυβάται, μόνοι ἐμῶν φίλων,
μόνοι ἔτ' ἐμμένοντες ὀρθῶ νόμφ,
ἴδεσθ' ἐμ' οἷον ἄρτι κύμα φοινίας ὑπὸ ζάλης
ἀμφίδρομον κυκλείται.

350

ΧΟ. οἴμ' ὥς ἔοικας ὀρθὰ μαρτυρεῖν ἄγαν.
δηλοὶ δὲ τοῦργον ὥς ἀφροντίστως ἔχει.

355

ΑΙ. ἀντ.α'. Ἰὼ

γένος ναῖας ἀρωγὸν τέχνας,
ἄλιον δὲ ἐπέβας ἐλίσσων πλάταν,
σέ τοι σέ τοι μόνον δέδορκα ποιμένων ἐπαρκέσοντ'
ἀλλὰ με συνδάϊζον.

360

ΧΟ. εὐφημα φώνει· μὴ κακὸν κακῶ διδούς
ἄκος πλέον τὸ πῆμα τῆς ἄτης τίθει.

ΑΙ. στρ.β'. Ὅρᾱς τὸν θρασύν, τὸν εὐκάρδιον,

τὸν ἐν δαίοις ἄτρεστον μάχαις,
ἐν ἀφόβοις με θηρσὶ δεινὸν χέρας;
ῶμοι γέλωτος, οἷον ὑβρίσθην ἄρα.

365

ΤΕ. μή, δέσποτ' Αἴας, λίσσομαί σ', αὖδα τάδε.

ΑΙ. οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμὶ πόδα;
αἰαὶ αἰαί.

370

ΧΟ. ὦ πρὸς θεῶν ἵπεικε καὶ φρόνησον εὔ.

ΑΙ. ὦ δύσμορος, δὲ χερὶ μὲν

μεθῆκα τοὺς ἀλάστορας,
ἐν δ' ἐλίκεσσι βουσὶ καὶ κλυτοῖς πεσὼν αἰπολίοις
ἐρεμνὸν αἴμ' ἔδευσα.

375

ΧΟ. τί δῆτ' ἂν ἀλγοίης ἐπ' ἐξειργασμένοις;
οὐ γὰρ γένουτ' ἂν ταῦθ' ὅπως οὐχ ὧδ' ἔχειν.

ΑΙ. ἀντ.β'. Ἰὼ πάνθ' ὀρών, ἀπάντων τ' αἰ

- κακῶν ὄργανον, τέκνον Λαρτίου, 380
κακοπινέστατόν τ' ἀλήμα στρατοῦ,
ἧ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγεις.
- ΧΟ. ξύν *τοι θεῶ πᾶς καὶ γελᾷ κωδύρεται.
- ΑΙ. ἴδοιμ *μήν νιν, καίπερ ᾧδ' ἀτώμενος.
ἰὼ μοί μοι. 385
- ΧΟ. μηδὲν μέγ' εἴπησ. οὐχ ὀρᾷς ἴν' εἰ κακοῦ ;
- ΑΙ. ὦ Ζεῦ, προγόνων προπάτωρ,
πῶς ἂν τὸν αἰμυλώτατον,
ἐχθρόν ἀλήμα, τοὺς τε δισσάρχας ὀλέσσας βασιλῆς, 390
τέλος θάνοιμ καὶ τός ;
- ΤΕ. ὅταν κατεύχῃ ταῦθ', ὁμοῦ κάμοι θανεῖν
εὐχον· τί γὰρ δεῖ ζῆν με σοῦ τεθνηκότος ;
- ΑΙ. στρ.γ'. Ἰὼ
σκότος, ἐμὸν φάος, 395
ἔρεβος ὧ φαεννότατον, ὡς ἐμοί,
ἐλεσθ' ἐλεσθέ μ' οἰκήτορα,
ἐλεσθέ μ'· οὔτε γὰρ θεῶν γένος
οὐθ' ἀμερίων ἔτ' ἄξιος
βλέπειν τίν' εἰς ὄνασιν ἀνθρώπων. 400
ἀλλὰ μ' ἂ Διὸς
ἀλκίμα θεὸς
*οὐλίον αἰκίζει.
ποῖ τις οὖν φύγῃ ;
ποῖ μολῶν μενῶ ;
εἰ τὰ μὲν φθίνει, 405
†φίλοι τοῖς δ'
†όμοῦ πέλας,
μώραις δ' ἄγραις προσκείμεθα,
πᾶς δὲ στρατὸς δίπαλτος ἄν με
χειρὶ φονεύοι.
- ΤΕ. ὦ δυστάλαινα, τοιάδ' ἄνδρα χρήσιμον 410
φωνεῖν, ἃ πρόσθεν οὔτος οὐκ ἔτλη ποτ' ὤν.
- ΑΙ. ἀντ.γ'. Ἰὼ

πόροι ἀλirroθοι
 παράλα τ' ἄντρα καὶ νέμος ἐπάκτιον,
 πολὺν πολὺν με θάρων τε δὴ
 κατείχετ' ἀμφὶ Τροίαν χρόνον·
 ἀλλ' οὐκέτι μ', οὐκέτ' ἀμπνοὰς
 ἔχοντα· τοῦτό τις φρονῶν ἴστω.

415

ὦ Σκαμάνδριοι
 γείτονες ῥοαί,
 εὐφρονες Ἀργείοις,
 οὐκέτ' ἄνδρα μὴ
 τόνδ' ἴδῃτ', ἔπος
 ἐξερέω μέγα,
 οἷον οὐ τινα

420

Τροία στρατοῦ
 δέρχθη χθονὸς μολόντ' ἀπὸ
 Ἑλλανίδος· τανῦν δ' αἶτιμος
 ὧδε πρόκειμαι.

425

ΧΟ. οὔτοι σ' ἀπείργειν, οὐθ' ὅπως ἐῷ λέγειν
 ἔχω, κακοῖς τοιοῖσδε συμπεπτωκότα.

ΑΙ. αἰαί· τίς ἂν ποτ' ᾤεθ' ὧδ' ἐπώνυμον
 τοῦμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;
 νῦν γὰρ πάρεστι καὶ δις αἰάζειν ἐμοὶ
 καὶ τρίς· τοιούτοις γὰρ κακοῖς ἐντυγχάνω·
 ὅτου πατήρ μὲν τῆσδ' ἀπ' Ἰδαίας χθονὸς
 τὰ πρῶτα καλλιστεῖ ἀριστεύσας στρατοῦ

430

πρὸς οἶκον ἦλθε πᾶσαν εὐκλειαν φέρων·
 ἐγὼ δ' ὁ κείνου παῖς, τὸν αὐτὸν ἐς τόπον
 Τροίας ἐπελθὼν οὐκ ἐλάσσοι σθένει,
 οὐδ' ἔργα μείω χειρὸς ἀρκέσας ἐμήs,
 αἶτιμος Ἀργείοισιν ὧδ' ἀπόλλυμαι.

435

καῖτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ,
 εἰ ζῶν Ἀχιλλεὺς τῶν ὅπλων τῶν ὦν πέρι
 κρίνειν ἔμελλε κράτος ἀριστείας τινί,
 οὐκ ἂν τις αὐτ' ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.

440

νῦν δ' αὖτ' Ἀτρεΐδαι φωτὶ παντουργῶ φρένας . 445
 ἔπραξαν, ἀνδρὸς τοῦδ' ἀπώσαντες κράτη.
 κεῖ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι
 γνώμης ἀπῆξαν τῆς ἐμῆς, οὐκ ἂν ποτε
 δίκην κατ' ἄλλου φωτὸς ᾧδ' ἐψήφισαν.
 νῦν δ' ἡ Διὸς γοργῶπις ἀδάματος θεὰ 450
 ἦδη μ' ἐπ' αὐτοῖς χεῖρ' ἐπευθύνουν' ἐμὴν
 ἔσφηλεν ἐμβαλοῦσα λυσσώδη νόσον,
 ὥστ' ἐν τοιοῖσδε χεῖρας αἰμάξαι βοτοῖς.
 κεῖνοι δ' ἐπεγγελῶσιν ἐκπεφευγότες,
 ἐμοῦ μὲν οὐχ ἐκόντος· εἰ δέ τις θεῶν 455
 βλάπτοι, φύγοι τὰν χῶ κακὸς τὸν κρείσσονα.
 καὶ νῦν τί χρὴ δρᾶν; ὅστις ἐμφανῶς θεοῖς
 ἐχθαίρομαι, μῦσεῖ δέ μ' Ἑλλήνων στρατός,
 ἔχθει δὲ Τροία πᾶσα καὶ πεδία τάδε.
 πότερα πρὸς οἴκους, ναυλόχους λιπὼν ἔδρας 460
 μόνους τ' Ἀτρεΐδας, πέλαγος Αἰγαίου περῶ;
 καὶ ποῖον ὄμμα πατρὶ δηλώσω φανείς
 Τελαμῶνι; πῶς με τλήσεται ποτ' εἰσιδεῖν
 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ,
 ὧν αὐτὸς ἔσχε στέφανον εὐκλείας μέγαν; 465
 οὐκ ἔστι τοῦργον τλητόν. ἀλλὰ δῆτ' ἰὼν
 πρὸς ἔρυμα Τρώων, ξυμπεσὼν μόνος μόνους
 καὶ δρῶν τι χρηστόν, εἴτα λοίσθιον θάνω;
 ἀλλ' ᾧδὲ γ' Ἀτρεΐδας ἂν εὐφράναίμιν πού.
 οὐκ ἔστι ταῦτα. πείρά τις ζητητέα 470
 τοιάδ', ἀφ' ἧς γέροντι δηλώσω πατρὶ
 μή τοι φύσιν γ' ἀσπλαγχνος ἐκ κείνου γεγῶς.
 αἰσχρὸν γὰρ ἄνδρα τοῦ μακροῦ χρήζειν βίου,
 κακοῖσιν ὅστις μηδὲν ἐξαλλάσσεται.
 τί γάρ παρ' ἡμᾶρ ἡμέρα τέρπειν ἔχει 475
 προσθεῖσα κἀναθείσα τοῦ γε καθανεῖν;
 οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν,
 ὅστις κενᾶσιν ἐλπῖσιν θερμαίνεται.

- ἄλλ' ἢ καλῶς ζῆν, ἢ καλῶς τεθνηκέναι
 τὸν εὐγενῆ χρή· πάντ' ἀκήκοας λόγον. 480
- ΧΟ. οὐδεὶς ἐρεῖ ποθ' ὥς ὑπὸ βλητὸν λόγον,
 Αἴας, ἔλεξας, ἀλλὰ τῆς σαυτοῦ φρενός.
 παῦσαί γε μέντοι καὶ δὸς ἀνδράσιν φίλοις
 γνώμης κρατῆσαι, τάσδε φροντίδας μεθείς.
- ΤΕ. ὦ δέσποτ' Αἴας, τῆς ἀναγκαίας τύχης 485
 οὐκ ἔστιν οὐδὲν μείζον ἀνθρώποις κακόν.
 ἐγὼ δ' ἐλευθέρου μὲν ἐξέφυγ' πατρός,
 εἵπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν
 νῦν δ' εἰμὶ δούλη. θεοῖς γὰρ ὦδ' ἔδοξέ που 490
 καὶ σὴ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ
 τὸ σὸν λέχος ξυνήλθον, εὐ φρονῶ τὰ σά,
 καὶ σ' ἀντιάζω πρὸς τ' ἐφεστίου Διὸς
 εὐνῆς τε τῆς σῆς, ἣ συνηλλάχθης ἐμοί,
 μή μ' ἀξιώσης βάξιν ἀλγεινὴν λαβεῖν 495
 τῶν σῶν ὑπ' ἐχθρῶν, χειρίαν ἐφείς τινί.
 εἰ γὰρ θάνης σὺ καὶ τελευτήσας ἀφῆς,
 ταύτῃ νόμιζε καμὲ τῇ τόθ' ἡμέρᾳ
 βία ξυναρπασθεῖσαν Ἀργείων ὕπο
 ξύν παιδί τῷ σῷ δουλίαν ἔξιν τροφήν.
 καὶ τις πικρὸν πρόσφθεγμα δεσποτῶν ἐρεῖ 500
 λόγοις ἰάπτων, ἴδετε τὴν ὀμεννέτιν
 Αἴαντος, ὃς μέγιστον ἴσχυσε στρατοῦ,
 οἷας λατρείας ἀνθ' ὅσου ζήλου τρέφει.
 τοιαῦτ' ἐρεῖ τις· καμὲ μὲν δαίμων ἐλῶ,
 σοὶ δ' αἰσχρὰ τᾶπη ταῦτα καὶ τῷ σῷ γένει. 505
 ἀλλ' αἰδεσθαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ
 γήρᾳ προλείπων, αἰδεσθαι δὲ μητέρα
 πολλῶν ἐτῶν κληροῦχον, ἣ σε πολλάκις
 θεοῖς ἀράται ζῶντα πρὸς δόμους μολεῖν
 οἴκτειρε δ', ὠναξ, παῖδα τὸν σόν, εἰ νέας 510
 τροφῆς στερηθεῖς σοῦ διοίσεται μόνος
 ὑπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν

- κείνῳ τε κάμοι τοῦθ', ὅταν θάνῃς, νεμείς.
 ἐμοὶ γὰρ οὐκέτ' ἐστὶν εἰς ὃ τι βλέπω
 πλην σοῦ. σὺ γάρ μοι πατρίδ' ἤστωσας δορί, 515
 καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε
 καθεῖλεν Ἄιδου θανασίμους οἰκήτορας.
 τίς δ' ἦτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς;
 τίς πλοῦτος; ἐν σοὶ πᾶσ' ἔγωγε σῶζομαι.
 ἀλλ' ἴσ' ἔχ' ἀμοῦ μνήστιν. ἀνδρὶ τοι χρεῶν 520
 μνήμην προσεῖναι, τερπνὸν εἴ τί που πάθοι.
 χάρις χάριν γάρ ἐστιν ἡ τίκτουσ' αἰεί·
 ὅτου δ' ἀπορρεῖ μνήστις εὖ πεπονθότος,
 οὐκ ἂν γένοιτ' ἔθ' οὗτος εὐγενὴς ἀνὴρ.
- ΧΟ. Αἴας, ἔχειν σ' ἂν οἶκτον ὥς κἀγὼ φρενὶ
 525
 θελοίμ' ἂν· αἰνοίης γὰρ ἂν τὰ τῆσδ' ἔπη.
- ΑΙ. καὶ κάρτ' ἐπαίνου τεύξεται πρὸς γοῦν ἐμοῦ,
 εἰάν μόνον τὸ ταχθὲν εὖ τολμᾷ τελεῖν.
- ΤΕ. ἀλλ', ὦ φίλ' Αἴας, πάντ' ἔγωγε πείσομαι.
- ΑΙ. κόμζε νῦν μοι παῖδα τὸν ἐμόν, ὥς ἴδω. 530
- ΤΕ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.
- ΑΙ. ἐν τοῖσδε τοῖς κακοῖσιν, ἡ τί μοι λέγεις;
- ΤΕ. μὴ σοὶ γέ που δύστηνος ἀντήσας θάνοι.
- ΑΙ. πρέπον γέ τᾶν ἦν δαίμονος τοῦμοῦ τόδε.
- ΤΕ. ἀλλ' οὖν ἐγὼ φύλαξα τοῦτό γ' ἀρκέσαι. 535
- ΑΙ. ἐπῆνεσ' ἔργον καὶ πρόνοιαν ἦν ἔθου.
- ΤΕ. τί δ' ἦτ' ἂν ὥς ἐκ τῶνδ' ἂν ὠφελοίμ' σε;
- ΑΙ. δός μοι προσεῖπείν αὐτὸν ἐμφανῇ τ' ἰδεῖν.
- ΤΕ. καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.
- ΑΙ. τί δ' ἦτ' ἀλλ' οὐ παρουσίαν ἔχειν; 540
- ΤΕ. ὦ παῖ, πατὴρ καλεῖ σε. δεῦρο προσπόλων
 ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.
- ΑΙ. ἔρποντι φωνεῖς, ἡ λελειμμένῳ λόγων;
- ΤΕ. καὶ δὴ κομίζει προσπόλων ὅδ' ἐγγύθεν.
- ΑΙ. αἶρ' αὐτόν, αἶρε δεῦρο. ταρβήσῃ γὰρ οὐ
 545
 νεοσφαγῇ που τόνδε προσλεύσσω φόνον,

εἶπερ δικάως ἔστ' ἐμὸς τὰ πατρόθεν.
 ἀλλ' αὐτίκ' ὠμοῖς αὐτὸν ἐν νόμοις πατρὸς
 δεῖ πωλοδαμνεῖν κἀξομοιοῦσθαι φύσιν.
 ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, 550
 τὰ δ' ἄλλ' ὅμοιος· καὶ γένοι' ἂν οὐ κακός.
 καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,
 ὁθύνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.
 ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος,
 [τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν']
 ἕως τὸ χαίρειν καὶ τὸ λυπείσθαι μάθης. 555
 ὅταν δ' ἔκη πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς
 δείξεις ἐν ἐχθροῖς οἶος ἐξ οἴου τράφης.
 τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν
 ψυχὴν ἀτάλλων, μητρὶ τῇδε χαρμονήν.
 οὔτοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίσῃ 560
 στυγναῖσι λώβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ.
 τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφί σοι
 λείψω τροφῆς ἄοκρον ἔμπα κεῖ τανῦν
 τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχω.
 ἀλλ', ἄνδρες ἀσπιστῆρες, ἐνάλιος λεώς, 565
 ὑμῖν τε κοινὴν τήνδ' ἐπισκῆπτω χάριν,
 κείνῳ τ' ἐμὴν ἀγγεῖλατ' ἐντολήν, ὅπως
 τὸν παῖδα τόνδε πρὸς δόμους ἐμοὺς ἄγων
 Τελαμῶνι δείξει μητρὶ τ', Ἐριβοῖα λέγω,
 ὥς σφιν γένηται γηροβοσκὸς *εἰσαεῖ 570
 καὶ τὰμὰ τεύχη μῆτ' ἀγωνάρχαι τινὲς
 θήσουσ' Ἀχαιοῖς μῆθ' ὁ λυμεὼν ἐμός.
 ἀλλ' αὐτό μοι σύ, παῖ, λαβὼν ἐπάνυμον,
 Εὐρύσακες, ἴσχε διὰ πολυρράφου στρέφω
 πόρπακος ἐπτάβιοιον ἄρρηκτον σάκος· 575
 τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται.
 ἀλλ' ὥς τάχος τὸν παῖδα τόνδ' ἤδη δέχου,
 καὶ δῶμα πάκτου, μῆδ' ἐπισκῆνους γόους
 δάκρυε. κάρτα τοι φιλοκτίστον γυνή. 580

- πύκαζε θᾶσσον. οὐ πρὸς ἱατροῦ σοφοῦ
 θρηνεῖν ἐπφθὰς πρὸς τομῶντι πῆματι.
- ΧΟ. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν.
 οὐ γάρ μ' ἀρέσκει γλώσσά σου τεθηγμένη.
- ΤΕ. ὦ δέσποτ' Αἴας, τί ποτε δρασεῖς φρενί; 585
- ΑΙ. μὴ κρίνε, μὴ 'ξέταζε· σωφρονεῖν καλόν.
- ΤΕ. οἴμ' ὡς ἄθυμῶ· καί σε πρὸς τοῦ σοῦ τέκνου
 καὶ θεῶν ἱκνούμαι μὴ προδοῦς ἡμᾶς γένῃ.
- ΑΙ. ἄγαν γε λυπεῖς. οὐ ἀτάκοισθ' ἐγὼ θεοῖς
 ὡς οὐδὲν ἀρκεῖν εἴμ' ὀφειλέτης ἔτι; 590
- ΤΕ. εὐφρημα φῶναι.
- ΑΙ. τοῖς ἀκούουσιν λέγε.
- ΤΕ. σὺ δ' οὐχὶ πείσει;
- ΑΙ. πῶλλ' ἄγαν ἦδη θροεῖς.
- ΤΕ. ταρβῶ γάρ, ὄναξ.
- ΑΙ. οὐ ξυνέρξεθ' ὡς τάχος;
- ΤΕ. πρὸς θεῶν, μαλάσσου.
- ΑΙ. μῶρά μοι δοκεῖς φρονεῖν,
 εἰ τοῦμὸν ἦθος ἄρτι παιδεύειν νοεῖς. 595
- ΧΟ. στρ.α'. ὦ κλεινὰ Σαλαμῖς, σὺ μέν που
 ναίεις *ἀλίπλακτος εὐδαίμων,
 πᾶσιν περιφάντος αἰεί·
 ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος, 600
 *Ἰδᾶδι μίμων λειμῶνι πῶρ *τε μήλων,
 ἀνήριθμος αἰὲν εὐνῶμαι
 χρόνῳ τρυχόμενος, 605
 κακὰν ἐλπίδ' ἔχων
 ἔτι μέ ποτ' ἀνύσειν
 τὸν ἀπότροπον αὔδηλον Ἄϊδαν.
- ἀντ.α'. Καί μοι δυσθεράπευτος Αἴας
 ξύνεστιν ἔφεδρος, ὦμοι μοι,
 θεία μανία ξύναυλος·
 δν ἐξεπέμψω πρὶν δὴ ποτε θουρίῳ
 κρατοῦντ' ἐν Ἀρεῖ· νῦν δ' αὖ φρενὸς οἰοβώτας
- 610

- φίλοις μέγα πένθος εὔρηται. 615
 τὰ πρὶν δ' ἔργα χεροῖν
 μεγίστας ἀρετὰς
 ἀφίλα παρ' ἀφίλοις 620
 ἔπεισ' ἔπενσε μελέοις Ἀτρείδαις.
- στρ.β'. Ἦ που παλαιῇ μὲν ἔντροφος ἡμέρα,
 λευκῇ δὲ γῆρα μάτηρ νῦν ὅταν νοσοῦντα 625
 φρενομόρως ἀκούσῃ,
 αἴλινον αἴλινον,
 οὐδ' οἰκτρᾶς γόνον ὄρνιθος ἀηδοῦς
 ἦσει δύσμορος, ἀλλ' ὄξυντόνους μὲν φίδας 630
 θρηγῆσει, χερόπληκτοι δ'
 ἐν στέρνοισι πεσοῦνται
 δοῦποι καὶ πολιάς ἀμυγμα χαίτας. 634
- ἀντ.β'. Κρέσσων γὰρ Ἄϊδα κεύθων ὁ νοσῶν μάταια,
 δεῖ ἐκ πατρῴας ἦκων γενεᾶς ἀριστος
 πολυπόνων Ἀχαιῶν,
 οὐκέτι συντρόφοις 640
 ὀργαῖς ἔμπεδος, ἀλλ' ἐκτὸς ὀμιλεῖ.
 ὦ τλάμων πάτερ, οἶαν σε μένει πυθέσθαι
 παιδὸς δύσφορον ἄταν,
 ἂν οὔπω τῷ ἔθρεψεν
 αἰῶν Αἰακιδᾶν ἄτερθε τοῦδε. 645
- ΑΙ. ἄπανθ' ὁ μακρὸς κἀναρίθμητος χρόνος
 φύει τ' ἄδηλα καὶ φανέντα κρύπτεται·
 κοῦκ ἔστ' ἀελπτον οὐδέν, ἀλλ' ἀλίσκεται
 χῶ δεινὸς ὄρκος καὶ περισκελεῖς φρένες.
 καγὼ γάρ, δε τὰ δειν' ἐκαρτέρουν τότε 650
 βαφῇ σιδήρου ὥς, ἐβηλύνθην στόμα
 πρὸς τῆσδε τῆς γυναικὸς· οἰκτεῖρω δέ νῦν
 χήραν παρ' ἐχθροῖς παῖδά τ' ὀρφανὸν λιπεῖν.
 ἀλλ' εἴμι πρὸς τε λουτρά καὶ παρακτίους
 λειμώνας, ὥς ἂν λύμαθ' ἀγνίστας ἐμὰ 655
 μῆνιν βαρεῖαν ἐξαλεύσωμαι θεᾶς·

μολών τε χώρον ἔνθ' ἂν ἀστιβῇ κίχῳ
 κρύψω τόδ' ἔγχος τοῦμόν, ἔχθιστον βελῶν,
 γαίᾳς ὀρύξας ἔνθα μή τις ὄψεται·
 ἀλλ' αὐτὸ νύξ' Ἀιδης τε σωζόντων κάτω. 660
 ἐγὼ γάρ ἐξ οὗ χειρὶ τοῦτ' ἐδεξάμην
 παρ' Ἑκτορος δῶρημα δυσμενεστάτου,
 οὕπω τι κεδνὸν ἔσχον Ἀργείων πάρα.
 ἀλλ' ἔστ' ἀληθὴς ἡ βροτῶν παροιμία,
 ἐχθρῶν ἄδωρα δῶρα κοῦκ ὀνήσιμα. 665
 τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς
 εἴκειν, μαθησόμεσθα δ' Ἀτρεΐδας σέβειν.
 ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον. τί μή;
 καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα
 τιμαῖς ὑπείκει· τοῦτο μὲν νιφροστιβείς 670
 χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·
 ἐξίσταται δὲ νυκτὸς αἰανὴς κύκλος
 τῇ λευκοπῶλφ φέγγος ἡμέρα φλέγειν·
 δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε
 στένοντα πόντον· ἐν δ' ὁ παγκρατὴς ὕπνος 675
 λύει πεδήσας, οὐδ' αἰὲ λαβῶν ἔχει.
 ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν;
 ἐγὼ δ', ἐπίσταμαι γὰρ ἀρτίως ὅτι
 ὃ τ' ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος,
 ὥς καὶ φιλήσων αὐθις, ἔς τε τὸν φίλον 680
 τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλήσομαι,
 ὥς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ
 βροτῶν ἄπιστός ἐσθ' ἐταιρείας λιμήν.
 ἀλλ' ἄμφι μὲν τούτοισιν εὖ σχήσει· σὺ δὲ
 εἴσω θεοῖς ἐλθοῦσα διὰ τέλους, γύναι, 685
 εὖχου τελεῖσθαι τοῦμόν ὣν ἐρᾷ κέαρ.
 ὑμεῖς θ', ἐταῖροι, ταῦτ' αὖ τῇδέ μοι τάδε
 τιμᾶτε, Τεύκρ' τ', ἣν μόλῃ, σημῆνατε
 μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἄμα.
 ἐγὼ γὰρ εἰμ' ἐκείσ' ὅποι πορευτέον 690

ὑμεῖς δ' ἂ φράζω δρᾶτε, καὶ τάχ' ἂν μ' ἴσως
 πύθοισθε, κεῖ νῦν δυστυχῶ, σεσσωσμένοι.

ΧΟ. στρ. Ἐφριζ' ἔρωτι, περιχαρὲς δ' ἀνεπτάμαν.

ἰὼ ἰὼ Πᾶν Πᾶν,

ὦ Πᾶν Πᾶν ἀλίπλαγκτε Κυλλανίας χιονοκτύπου

695

πετραίας ἀπὸ δειράδος φάνηθ', ὦ

θεῶν χοροποί' ἀναξ, ὅπως μοι

Νύσια Κνώσσι' ὀρχήματ' αὐτοδαῆ ξυνὼν ἰάψης.

700

νῦν γὰρ ἐμοὶ μέλει χορεῦσαι.

Ἰκαρίων δ' ὑπὲρ πελαγέων μολὼν ἀναξ Ἄπολλων

ὁ Δῶλιος εὐγνωστος

ἐμοὶ ξυνείη διὰ παντὸς εὐφρων.

705

ἀντ. Ἐλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης.

ἰὼ ἰὼ. νῦν αὖ,

νῦν, ὦ Ζεῦ, πάρα λευκὸν εὐάμερον πελάσαι φάος

θοῶν ὠκυάλων νεῶν, ὅτ' Αἴας

710

λαθίπονος πάλιν, θεῶν δ' αὖ

πάνθ' ὅς μ' ἐξήνυσ' εὐνομία σέβων μεγίστα.

πάνθ' ὁ μέγας χρόνος μαραίνει·

κοῦδ' ἐν ἀναύδητον φατίσαιμ' ἄν, εἰτέ γ' ἐξ ἀέλιπων

715

Αἴας μετανεγνώσθη

θυμῶν Ἀτρεΐδαις μεγάλων τε νεϊκέων.

ΑΓΓΕΛΟΣ.

ἄνδρες φίλοι, τὸ πρῶτον ἀγγεῖλαι θέλω,

Τεῦκρος πάρεστιν ἄρτι Μυσίων ἀπὸ

720

κρημνῶν· μέσον δὲ προσμολὼν στρατήγιον

कुदाζεται τοῖς πᾶσι Ἀργείοις ὁμοῦ.

στείχοντα γὰρ πρόσωθεν αὐτὸν ἐν κύκλῳ

μαθόντες ἀμφέστησαν, εἰτ' ὀνειδίσιν

725

ἤρασσον ἔνθεν κἄνθεν οὔτις ἔσθ' ὅς οἱ,

τὸν τοῦ μανέντος κάπιβουλευτοῦ στρατοῦ

ξύναιμον ἀποκαλοῦντες, ὥς οὐκ ἀρκέσοι

τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν.

- ὥστ' εἰς τοσοῦτον ἦλθον ὥστε καὶ χεροῖν
 κολεῶν ἐρυστὰ διεπεραιώθῃ ξίφη. 730
 λήγει δ' ἔρις δραμοῦσα τοῦ προσωτάτῳ
 ἀνδρῶν γερόντων ἐν ξυναλλαγῇ λόγου.
 ἀλλ' ἡμῖν Αἴας ποῦ 'στιν, ὡς φράσω τάδε ;
 τοῖς κυρίοις γὰρ πάντα χρή δηλοῦν λόγον.
 ΧΟ. οὐκ ἔνδον, ἀλλὰ φρουδος ἀρτίως, νέας 735
 βουλὰς νέοισιν ἐγκαταζεύξας τρόποις.
 ΑΓ. ἰοὺ ἰοῦ.
 βραδείαν ἡμᾶς ἄρ' ὁ τήνδε τὴν ὁδὸν
 πέμπων ἐπεμψεν, ἥ 'φάνην ἐγὼ βραδύς.
 ΧΟ. τί δ' ἐστὶ χρείας τῆσδ' ὑπεσπανισμένον ; 740
 ΑΓ. τὸν ἄνδρ' ἀπηύδα Τεύκρος ἔνδοθεν στέγης
 μὴ 'ξω παρήκειν, πρὶν παρὼν αὐτὸς τύχη.
 ΧΟ. ἀλλ' οἷχεται τοι, πρὸς τὸ κέρδιστον τραπεῖς
 γνώμης, θεοῖσιν ὡς καταλλαχθῇ χόλου.
 ΑΓ. ταῦτ' ἐστὶ τᾶπη μωρίας πολλῆς πλέα, 745
 εἴπερ τι Κάλχας εὖ φρονῶν μαντεύεται.
 ΧΟ. ποῖον ; τί δ' εἰδὼς τοῦδε πράγματος πέρι ;
 ΑΓ. τοσοῦτον οἶδα καὶ παρὼν ἐτύγχανον.
 ἐκ γὰρ συνέδρου καὶ τυραννικοῦ κύκλου
 Κάλχας μεταστὰς οἷος Ἀτρειδῶν δίχα, 750
 εἰς χεῖρα Τεύκρου δεξιὰν φιλοφρόνως
 θεὸς εἶπε ἀπέσκηψε παντοία τέχνη
 εἶρξαι κατ' ἡμᾶρ τοῦμφανὲς τὸ νῦν τόδε
 Αἴανθ' ὑπὸ σκηναῖσι μῆδ' ἀφέντ' ἔαν,
 εἰ ζῶντ' ἐκείνον εἰσιδεῖν θέλοι ποτέ. 755
 ἐλθ' γὰρ αὐτὸν τῇδε θῆμέρα μόνῃ
 δίας Ἀθάνας μῆνις, ὡς ἔφη λέγων.
 τὰ γὰρ περισσὰ κἀνόνητα σώματα
 πίπτειν βαρείαις πρὸς θεῶν δυσπραξίαις
 ἔφασχ' ὁ μάντις, ὅστις ἀνθρώπου φύσιν 760
 βλαστὼν ἔπειτα μὴ κατ' ἀνθρώπον φρονῇ.
 κείνος δ' ἀπ' οἴκων εὐθὺς ἐξορμώμενος

- ἄνους καλῶς λέγοντος εὐρέθη πατρός.
 ὁ μὲν γὰρ αὐτὸν ἐννέπει, τέκνον, δορὶ
 βούλου κρατεῖν μὲν, σὺν θεῷ δ' αἰὲ κρατεῖν. 765
 ὁ δ' ὑψικόμπως κάφρόνως ἡμείψατο,
 πάτερ, θεοῖς μὲν κἂν ὁ μηδὲν ὦν ὁμοῦ
 κράτος κατακτῆσται· ἐγὼ δὲ καὶ δίχα
 κείνων πέποιθα τοῦτ' ἐπισπάσειν κλέος.
 τοσόνδ' ἐκόμπει μῦθον. εἴτα δεῦτερον, 770
 δίας Ἀθάνας, ἥνικ' ὀτρύνουσά νιν
 ἠυδᾷτ' ἐπ' ἐχθροῖς χεῖρα φοινίαν τρέπειν,
 τότ' ἀντιφωνεῖ δεινὸν ἄρρητόν τ' ἔπος·
 ἄνασσα, τοῖς ἄλλοισιν Ἀργείων πέλας
 ἴστω, καθ' ἡμᾶς δ' οὐποτ' ἐκρήξει μάχη. 775
 τοιοῖσδ' ἐπὶ λόγοισιν ἀστεργῇ θεᾷς
 ἐκτῆσαι ὄργην, οὐ κατ' ἀνθρωπῶν φρονῶν.
 ἀλλ' εἵπερ ἔστι τῇδε θῆμερα, τάχ' ἂν
 γενοίμεθ' αὐτοῦ σὺν θεῷ σωτήριοι.
 τοσαυτὸ ὁ μάντις εἶφ'· ὁ δ' εὐθὺς ἐξ ἔδρας 780
 πέμπει με σοὶ φέροντα τάσδ' ἐπιστολάς
 Τεῦκρος φυλάσσειν. εἰ δ' ἀπεστερήμεθα,
 οὐκ ἔστιν ἀνὴρ κείνος, εἰ Κάλχας σοφός.
 ΧΟ. ὦ δαῖτα Τέκμησσα, δύσμορον γένος,
 ὅρα μολοῦσα τόνδ' ὅποι' ἔπη θροεῖ. 785
 ξυρεῖ γὰρ ἐν χρῷ τοῦτο, μὴ χαίρειν τινά.
 ΤΕ. τί μ' αὖ τάλαιναν, ἀρτίως πεπαυμένην
 κακῶν ἀτρίτων, ἐξ ἔδρας ἀνίστατε;
 ΧΟ. τοῦδ' εἰσάκουε τάνδρος, ὥς ἤκει φέρων
 Αἴαντος ἡμῖν πρᾶξιν ἦν ἡλγησ' ἐγώ. 790
 ΤΕ. οἴμοι, τί φῆς, ὠνθρωπε; μῶν ὀλώλαμεν;
 ΑΓ. οὐκ οἶδα τὴν σὴν πρᾶξιν, Αἴαντος δ' ὅτι,
 θυραῖος εἵπερ ἐστίν, οὐ θαρσῶ πέρι.
 ΤΕ. καὶ μὴν θυραῖος, ὥστε μ' ὠδίνειν τί φῆς.
 ΑΓ. ἐκείνον εἵργειν Τεῦκρος ἐξεφίεται 795
 σκηνῆς ὑπαυλὸν μῆδ' ἀφίεναι μόνον.

- ΤΕ. ποῦ δ' ἐστὶ Τεύκρος, καπὶ τῷ λέγει τάδε ;
- ΑΓ. πάρεστ' ἐκείνος ἄρτι· τήνδε δ' ἔξοδον
ὀλεθρίαν Λίαντος ἐλπίζει φέρειν.
- ΤΕ. οἶμοι τάλαινα, τοῦ ποτ' ἀνθρώπων μαθών ; 800
- ΑΓ. τοῦ Θεστορείου μάντεως, καθ' ἡμέραν
τὴν νῦν, ὅτ' αὐτῷ θάνατον ἢ βίον φέρει.
- ΤΕ. οἱ γὰρ, φίλοι, πρόστιπ' ἀναγκαίης τύχης,
καὶ σπεύσαθ', οἱ μὲν Τεύκρον ἐν τάχει μολεῖν,
οἱ δ' ἐσπέρους ἀγκῶνας, οἱ δ' ἀντηλίους 805
ζητεῖτ' ἰόντες τάνδρὸς ἔξοδον κακὴν.
ἔγνωκα γὰρ δὴ φωτὸς ἡπατημένη
καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.
οἶμοι, τί δράσω, τέκνον ; οὐχ ἰδρυτέον.
ἀλλ' εἴμι καὶ γὰρ κεῖσ' ὅποιπερ ἂν σθένω. 810
χωρῶμεν, ἐγκονῶμεν, οὐχ ἔδρας ἀκμή,
σώξειν θέλοντας ἄνδρα γ', ὃς σπεύδῃ θανεῖν.
- ΧΟ. χωρεῖν ἐτοιμός, κοῦ λόγῳ δεῖξω μόνον.
τάχος γὰρ ἔργου καὶ ποδῶν ἅμ' ἔψεται.
- ΑΙ. ὁ μὲν σφαγεὺς ἔστηκεν ἢ τομώτατος 815
γένοιτ' ἂν, εἰ τῷ καὶ λογίζεσθαι σχολή,
δῶρον μὲν ἀνδρὸς Ἑκτορος ξένων ἐμοὶ
μάλιστα μισθθέντος, ἐχθίστου θ' ὁρᾶν.
πέπηγε δ' ἐν γῇ πολεμία τῇ Τρωάδι,
σιδηροβρῶτι θηγάνῃ νηκονίης· 820
ἔπηξα δ' αὐτὸν εὐ περιστείλας ἐγώ,
εὐνουστατον τῷδ' ἀνδρὶ διὰ τάχους θανεῖν.
οὕτω μὲν εὐσκενοῦμεν· ἐκ δὲ τῶνδ' ἐμοὶ
σὺ πρῶτος, ὦ Ζεῦ, καὶ γὰρ εἰκός, ἄρκεσον.
αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν. 825
πέμψον τιν' ἡμῖν ἄγγελον, κακὴν φάτιν
Τεύκρῳ φέροντα, πρῶτος ὥς με βαστάσῃ
πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει,
καὶ μὴ πρὸς ἐχθρῶν του κατοπτευθεὶς πάρος

ρίφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ. 830
 τοσαῦτά σ', ὦ Ζεῦ, προστρέπω, καλῶ δ' ἄμα
 πομπαῖον Ἑρμῆν χθόνιον εὐ με κοιμίσαι,
 ξὺν ἀσφαδάσῃ καὶ ταχεῖ πηδήματι
 πλευρὰν διαρρήξαντα τῷδε φασγάνῳ.
 καλῶ δ' ἄρωγους τὰς αἰεῖ τε παρθένους 835
 αἰεῖ θ' ὀρώσας πάντα τὰν βροτοῖς πάθη
 σεμνὰς Ἑρινὺς τανύποδας, μαθεῖν ἐμέ
 πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμαι τάλας.
 ἴτ', ὦ ταχεῖαι ποῖνιμοί τ' Ἑρινύες,
 γέεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.
 σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διεφρηλατῶν 845
 Ἥλιε, πατρώαν τὴν ἐμὴν ὅταν χθόνα
 ἴδῃς, ἐπισχὼν χρυσόωντον ἥνιαν
 ἀγγεῖλον ἄσας τὰς ἐμὰς μῶρον τ' ἐμὸν
 γέροντι πατρὶ τῇ τε δυστήνῃ τροφῇ.
 ἧ που τάλαινα, τήνδ' ὅταν κλύῃ φάτιν, 850
 ἦσει μέγαν κωκυτὸν ἐν πάσῃ πόλει.
 ἀλλ' οὐδὲν ἔργον ταῦτα θρηνέισθαι μάτην,
 ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.
 ὦ Θάνατε Θάνατε, νῦν μ' ἐπίσκεψαι μολῶν
 καίτοι σέ μὲν κύκεϊ προσσαυδήσω ξυνών. 855
 σέ δ', ὦ φαεννῆς ἡμέρας τὸ νῦν σέλας,
 καὶ τὸν διφρευτήν Ἥλιον προσευνέπω,
 πανύστατον δὴ κοῦποτ' αὖτις ὕστερον.
 ὦ φέγγος, ὦ γῆς ἱερὸν οἰκείας πέδον
 Σαλαμῖνος, ὦ πατρώον ἐστίας βάθρον, 860
 κλειναί τ' Ἀθῆναι, καὶ τὸ σύντροφον γένος,
 κρηναί τε ποταμοὶ θ' οἶδε, καὶ τὰ Τρωϊκὰ
 πεδία προσαυδῶ, χαίρετ', ὦ τροφῆς ἐμοί·
 τοῦθ' ἔμιν Ἀἴας τοῦπος ὕστατον θροεῖ,
 τὰ δ' ἄλλ' ἐν Ἀΐδου τοῖς κάτω μυθήσομαι. 865

ΗΜΙΧΟΡΙΟΝ.

πόνος πόνῳ πόνον φέρει.

- πᾶ πᾶ
 πᾶ γὰρ οὐκ ἔβαν ἐγώ ;
 κοῦδεῖς *ἐφίσταται με συμμαθεῖν τύπος.
 ἰδοῦ,
 δοῦπον αὖ κλύω τινά. 870
- ΗΜ. ἡμῶν γε ναὸς κοινόπλουν ὁμάλιαν.
 ΗΜ. τί οὖν δῆ ;
 ΗΜ. πᾶν ἐστίβηται πλευρὸν ἔσπερον νεῶν.
 ΗΜ. ἔχεις οὖν ; 875
- ΗΜ. πόνου γε πληῖθος, κοῦδέν εἰς ὄψιν πλέον.
 ΗΜ. ἀλλ' οὐδὲ μὲν δὴ τὴν ἀφ' ἡλίου βολῶν
 κέλευθον ἀνὴρ οὐδαμοῦ δηλοῖ φανείς.
 ΧΟ. στρ. Τίς ἂν δῆτά μοι, τίς ἂν φιλοπόνων
 ἀλιαδᾶν ἔχων αὐπνοὺς ἄγρας, 880
 ἢ τίς Ὀλυμπιάδων θεῶν, ἢ ῥυτῶν
 βοσπορίων ποταμῶν, τὸν ὠμόθυμον 885
 εἷ ποθι πλαζόμενον λεύσσειν
 ἀπύοι ; σχέτλια γὰρ
 ἐμέ γε τὸν μακρῶν ἀλάταν πόνων
 οὐρίφῃ μὴ πελάσαι δρόμφῃ,
 ἀλλ' ἀμενηνὸν ἀνδρα μὴ λεύσσειν ὅπου. 890
- ΤΕ. ἰὼ μοί μοι.
 ΧΟ. τίνος βοή πάραυλος ἐξέβη νάπους ;
 ΤΕ. ἰὼ τλήμων.
 ΧΟ. τὴν δουρίληπτον δύσμορον νύμφην ὁρῶ
 Τέκμησσαν, οἴκτῳ τῷδε συγκεκραμένην. 895
- ΤΕ. οἴχωκ', ὀλωλα, διαπεπόρθημαι, φίλοι.
 ΧΟ. τί δ' ἔστιν ;
 ΤΕ. Αἴας ὃδ' ἡμῖν ἀρτίως νεοσφαγῆς
 κεῖται, κρυφαίῳ φασγάνῳ περιπτυχῆς.
 ΧΟ. ὦμοι ἐμῶν νόστων 900
 ὦμοι, κατέπεφνες, ὧναξ,
 τὸνδε συνναύταν,
 ὦ τάλας·

ὦ ταλαίφρων γύναι.

ΤΕ. ὥς ᾧδε τοῦδ' ἔχοντος αἰάζειν πάρα.

ΧΟ. τίνος ποτ' ἄρ' *ἔρξε χειρὶ δύσμορος; 905

ΤΕ. αὐτὸς πρὸς αὐτοῦ· δηλον. ἐν γάρ οἱ χθονὶ
πηκτὸν τόδ' ἔγχος περιπετὲς κατηγορεῖ.

ΧΟ. ὦμοι ἐμᾶς ἄσας, οἷος ἄρ' αἰμάχθης, ἀφρακτος φίλων 910
ἐγὼ δ' ὁ πάντα κωφός, ὁ πάντ' αἰδρις,

κατημέλησα. πᾶ πᾶ
κεῖται ὁ δυστράπελος,
δυσώνυμος Αἴας;

ΤΕ. οὔτοι θεατός· ἀλλὰ νιν περιπτυχεῖ 915

φάρει καλύψω τῷδε παμπήδην, ἐπεὶ
οὐδεὶς ἄν, ὅστις καὶ φίλος, τλαίῃ βλέπειν
φυσῶντ' ἄνω πρὸς ῥίνας, ἔκ τε φουνίας
πληγῆς μελανθὲν αἶμ' ἀπ' οἰκείας σφαγῆς.
οἴμοι, τί δράσω; τίς σε βαστάσει φίλων;
ποῦ Τεύκρος; ὥς ἀκμαῖος, εἰ βαίῃ, μῶλοι,
πεπτῶτ' ἀδελφὸν τόνδε συγκαθαρμόσαι.
ὦ δύσμορ' Αἴας, οἷος ὦν οἴως ἔχεις,
ὥς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν.

ΧΟ. ἀντ. *Ἐμελλες, τάλας, ἔμελλες χρόνῳ 925

στερεόφρων ἄρ' *ᾧδ' ἐξανύσειν κακὰν
μοῖραν ἀπειρεσίῳ πόνων. τοῖά μοι
πάννυχα καὶ φαέθοντ' ἀνεστέναζες
ὠμόφρων ἐχθοδόπ' Ἀτρείδαις
οὐλίφ σὺν πάθει.

μέγας ἄρ' ἦν ἐκείνος ἄρχων χρόνος
πημάτων, ἦμος ἀριστόχειρ
— υ υ — ὅπλων ἔκειτ' ἀγὼν πέρι.

ΤΕ. ἰὼ μοί μοι.

ΧΟ. χωρεῖ πρὸς ἡπαρ, οἶδα, γενναία δύη.

ΤΕ. ἰὼ μοί μοι.

ΧΟ. οὐδέν σ' ἀπιστῶ καὶ δις οἰμῶξαι, γύναι, 940
τοιοῦδ' ἀποβλαφθεῖσαν ἀρτίως φίλου.

- ΤΕ. σοὶ μὲν δοκεῖν ταῦτ' ἔστ', ἐμοὶ δ' ἄγαν φρονεῖν.
 ΧΟ. ξυναυδῶ.
 ΤΕ. οἴμοι, τέκνον, πρὸς οἷα δουλείας ζυγὰ
 χωροῦμεν, οἷοι νῶν ἐφ' ἐσθ' ἀσπίδοιο σκοποῖ. 945
 ΧΟ. ὦμοι, ἀναλγήτων
 δισσῶν ἐθρόσας ἀναυδον
 ἔργον Ἀτρεΐδων
 τῷδ' ἄχει.
 ἀλλ' ἀπείργοι θεός.
 ΤΕ. οὐκ ἂν τάδ' ἔσθ' ἡδε, μὴ θεῶν μέτα. 950
 ΧΟ. ἄγαν ὑπερβριθὲς ἄχθος ἦνυσαν.
 ΤΕ. τοιόνδε μέντοι Ζηνὸς ἡ δεινὴ θεὸς
 Παλλὰς φυτεύει πῆμ' Ὀδυσσεύος χάριν.
 ΧΟ. ἦ ῥα κελαινώπαν θυμὸν ἐφυβρίζει πολύτλας ἀνὴρ, 954
 γελᾷ δὲ τοῖσδε μαινομένοις ἄχουσιν
 πολὺν γέλωτα, φεῦ φεῦ,
 ξύν τε διπλοὶ βασιλῆς
 κλύοντες Ἀτρεΐδαι. 960
 ΤΕ. οἱ δ' οὖν γελώντων κἀπιχαιρόντων κακοῖς
 τοῖς τοῦδ'. ἴσως τοι, κεῖ βλέποντα μὴ ᾧ πόθον,
 θανόντ' ἂν οἰμώξειαν ἐν χρεῖα δορός.
 οἱ γὰρ κακοὶ γνῶμασι τὰγαθὸν χεροῖν
 ἔχοντες οὐκ ἴσασι, πρὶν τις ἐκβάλλῃ. 965
 ἐμοὶ πικρὸς τέθνηκεν ἡ κείνοις γλυκύς,
 αὐτῷ δὲ τερπνός. ὦν γὰρ ἡράσθη τυχεῖν
 ἐκτῆσαθ' αὐτῷ, θάνατον ὅνπερ ἤθελεν.
 τί δῆτα τοῦδ' ἐπεγγελέων ἂν κάτα;
 θεοὶς τέθνηκεν οὗτος, οὐ κείνοισιν, οὐ. 970
 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβρίζειτω.
 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ
 λιπὼν ἀνίας καὶ γόους διοίχεται.

ΤΕΥΚΡΟΣ.

ἰὼ μοὶ μοι.

- ΧΟ. σίγησον. αὐδὴν γὰρ δοκῶ Τεύκρου κλύειν 975

βοῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος.

ΤΕΥ. ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμ' ἐμοί,
ἄρ' ἡμπολόηκας ὥσπερ ἡ φάτις κρατεῖ;

ΧΟ. ὄλωλεν ἀνὴρ, Τεῦκρε, τοῦτ' ἐπίστασο.

ΤΕΥ. ὦμοι βαρείας ἄρα τῆς ἐμῆς τύχης.

980

ΧΟ. ὡς ὧδ' ἐχόντων

ΤΕΥ. ὦ τάλας ἐγώ, τάλας.

ΧΟ. πάρα στενάζειν.

ΤΕΥ. ὦ περισπερχές πάθος.

ΧΟ. ἄγαν γε, Τεῦκρε.

ΤΕΥ. φεῦ τάλας. τί γὰρ τέκνον

τὸ τοῦδε, ποῦ μοι γῆς κυρεῖ τῆς Τρωάδος;

ΧΟ. μόνος παρὰ σκηναῖσιν.

985

ΤΕΥ. οὐχ ὅσον τάχος

δῆτ' αὐτὸν ἄξεις δεῦρο, μὴ τις ὡς κενῆς

σκύμνον λεαίνης δυσμενῶν ἀναρπάσῃ;

ἴθ', ἐγκόνει, σύγκαμνε. τοῖς θανοῦσί τοι

φιλοῦσι πάντες κειμένοις ἐπεγγελᾶν.

ΧΟ. καὶ μὴν ἔτι ζῶν, Τεῦκρε, τοῦδέ σοι μέλειν

990

ἐφίεθ' ἀνὴρ κείνος, ὥσπερ οὖν μέλει.

ΤΕΥ. ὦ τῶν ἀπάντων δὴ θεαμάτων ἐμοὶ

ἄλγιστον ὦν προσεῖδον ὀφθαλμοῖς ἐγώ,

ὁδός θ' ὁδῶν πασῶν ἀνιάσασα δὴ

μάλιστα τοῦμὸν σπλάγχχον, ἣν δὴ νῦν ἔβην,

995

ὦ φίλτατ' Αἴας, τὸν σὸν ὡς ἐπησθόμην

μόρον διώκων κᾶξιχνοσκοπούμενος·

ὀξεῖα γάρ σου βάξις ὡς θεοῦ τιнос

διῆλθ' Ἀχαιοὺς πάντας ὡς οἴχει θανάων.

ἀγὼ κλύων δύστηνος ἐκποδῶν μὲν ὦν

1000

ὑπεστέναζον, νῦν δ' ὁρῶν ἀπόλλυμαι.

οἴμοι.

ἴθ', ἐκκάλυψον, ὡς ἴδω τὸ πᾶν κακόν.

ὦ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς,

ὅσας ἀνίας μοι κατασπείρας φθίνεις.

1005

ποὶ γὰρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς,
 τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ ;
 ἦ πού με Τελαμών, σὸς πατὴρ ἐμός θ' ἄμα,
 δέξαιτ' ἂν εὐπρόσωπος ἱλεώς τ' ἴσως
 χωροῦντ' ἄνευ σοῦ. πῶς γὰρ οὐχ ; ὅτφ πάρα 1010
 μῆδ' εὐτυχοῦντι μῆδὲν ἥδιον γελᾶν.
 οὗτος τί κρύψει ; ποῖον οὐκ ἔρεϊ κακόν,
 τὸν ἐκ δορὸς γεγῶτα πολεμίου νόθον,
 τὸν δειλία προδόντα καὶ κακανδρία
 σέ, φίλιτατ' Αἴας, ἡ δόλοισιν, ὥς τὰ σὰ 1015
 κράτῃ θανόντος καὶ δόμοις νέμοιμι σούς.
 τοιαῦτ' ἀνὴρ δύσσοργος, ἐν γήρᾳ βαρύς,
 ἔρεϊ, πρὸς οὐδὲν εἰς ἔριν θυμούμενος.
 τέλος δ' ἀπωστὸς γῆς ἀπορριφθήσομαι,
 δοῦλος λόγοισιν ἀντ' ἐλευθέρου φανείς. 1020
 τοιαῦτα μὲν κατ' οἶκον ἐν Τροίᾳ δέ μοι
 πολλοὶ μὲν ἐχθροί, παῦρα δ' ὠφελήσιμα.
 καὶ ταῦτα πάντα σοῦ θανόντος εὐρόμην.
 οἴμοι, τί δράσω ; πῶς σ' ἀποσπάσω πικροῦ
 τοῦδ' αἰόλου κνώδοντος, ὃ τάλας, ὕψ' οὐ 1025
 φονέως ἄρ' ἐξέπνευσας ; εἶδες ὥς χρόνῳ
 ἔμελλέ σ' ἔκτωρ καὶ θανὼν ἀποφθιεῖν ;
 σκέψασθε, πρὸς θεῶν, τὴν τύχην δυοῖν βροτοῖν.
 ἔκτωρ μὲν, ᾧ δὴ τοῦδ' ἐδωρήθη πάρα,
 ζωστήρι πρισθεὶς ἱππικῶν ἐξ ἀντύγων 1030
 ἐκνάπτειτ' αἰέν, ἔστ' ἀπέψυξεν βίον·
 οὗτος δ' ἐκείνου τήνδε δωρεὰν ἔχων
 πρὸς τοῦδ' ὀλωλε θανάσιμῳ πεσήματι.
 ἄρ' οὐκ Ἑρινὺς τοῦτ' ἐχάλκευσε ξίφος
 κάκεινον Ἄιδης, δημιουργὸς ἄγριος ; 1035
 ἐγὼ μὲν οὖν καὶ ταῦτα καὶ τὰ πάντ' ἀεὶ
 φάσκοιμ' ἂν ἀνθρώποισι μηχανᾶν θεού·
 ὅτφ δὲ μὴ τὰδ' ἐστὶν ἐν γνώμῃ φίλα,
 κείνός τ' ἐκείνα στεργέτω κάγῳ τάδε.

ΧΟ. μὴ τῆινε μακράν, ἀλλ' ὅπως κρύψεις τάφῳ
φράζου τὸν ἄνδρα χά' τι μυθήσῃ τάχα.
βλέπω γὰρ ἐχθρὸν φῶτα, καὶ τάχ' ἂν κακοῖς
γελῶν ἂ δὴ κακοῦργος ἐξίκοιτ' ἀνὴρ.

ΤΕΥ. τίς δ' ἐστὶν ὄντιν' ἄνδρα προσλεύσεις στρατοῦ;

ΧΟ. Μενέλαος, ᾧ δὴ τότε πλοῦν ἐστείλαμεν. 1045

ΤΕΥ. ὁρῶ· μαθεῖν γὰρ ἐγγύς ὧν οὐ δυσπετής.

ΜΕΝΕΛΑΟΣ.

οὗτος, σὲ φωνῶ τότε τὸν νεκρὸν χεροῖν
μὴ συγκομίζειν, ἀλλ' ἔαν ὅπως ἔχει.

ΤΕΥ. τίνας χάριν τοσούτ' ἀνέλωσας λόγον;

ΜΕ. δοκοῦντ' ἐμοί, δοκοῦντα δ' ὅς κραίνει στρατοῦ. 1050

ΤΕΥ. οὐκ οὐν ἂν εἴποις ἦντιν' αἰτίαν προθείς;

ΜΕ. ὁθούνεκ' αὐτὸν ἐλπίσαντες οἴκοθεν

ἄγειν Ἀχαιοῖς ξύμμαχόν τε καὶ φίλον,

ἐξεύρομεν ζητούντες ἐχθίῳ Φρυγῶν·

ὅστις στρατῷ ξύμπαντι βουλίσσας φόνον 1055

νύκτωρ ἐπεστράτευσεν, ὥς ἔλοι δορί·

κεῖ μὴ θεῶν τις τήνδε πείραν ἔσβεσεν,

ἡμεῖς μὲν ἂν τήνδ', ἣν ὁδ' εἴληχεν τύχην,

θανόντες ἂν προὔκειμεθ' αἰσχίστῳ μόρῳ,

οὗτος δ' ἂν ἔζη. νῦν δ' ἐνέλλαξεν θεὸς 1060

τὴν τοῦδ' ὕβριν πρὸς μῆλα καὶ ποίμνας πεσεῖν.

ὧν οὔνεκ' αὐτὸν οὔτις ἔστ' ἀνὴρ σθένων

τοσούτον ὥστε σῶμα τυμβεύσαι τάφῳ,

ἀλλ' ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος

ὄρνισι φορβὴ παραλίῳις γενήσεται. 1065

πρὸς ταῦτα μηδὲν δεινὸν ἐξάρης μένος.

εἰ γὰρ βλέποντος μὴ 'δυνήθημεν κρατεῖν,

πάντως θανόντος γ' ἄρξομεν, κἂν μὴ θέλῃς,

χερσὶν παρευθύνοντες. οὐ γὰρ ἔσθ' ὅπου

λόγῳ γ' ἀκούσαι ζῶν ποτ' ἠθέλησ' ἐμῶν.

1070

καίτοι κακοῦ πρὸς ἀνδρὸς ἄνδρα δημότην

μηδὲν δικαιοῦν τῶν ἐφεστῶτων κλύειν.

- οὐ γάρ ποτ' οὐτ' ἄν ἐν πόλει νόμοι καλῶς
 φέρονιντ' ἄν, ἔνθα μὴ καθεστήκη δέος,
 οὐτ' ἄν στρατός γε σωφρόνως ἄρχοιτ' ἔτι 1075
 μηδὲν φόβου πρόβλημα μηδ' αἰδοῦς ἔχων.
 ἀλλ' ἄνδρα χρή, κὰν σῶμα γεννήσῃ μέγα,
 δοκεῖν πεσεῖν ἄν κὰν ἀπὸ σμικροῦ κακοῦ.
 δέος γὰρ ᾧ πρόσσεστιν αἰσχύνῃ θ' ὁμοῦ,
 σωτηρίαν ἔχοντα τόνδ' ἐπίστασο· 1080
 ὅπου δ' ὑβρίζειν δρᾶν θ' ἂ βούλεται παρῇ,
 ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ
 ἐξ οὐρίων δραμοῦσαν εἰς βυθὸν πεσεῖν.
 ἀλλ' ἐστάτω μοι καὶ δέος τι καίριον,
 καὶ μὴ δοκῶμεν δρῶντες ἄν ἡδόμεθα 1085
 οὐκ ἀντιτίσειν αὖθις ἄν λυπώμεθα.
 ἔρπει παραλλάξ ταῦτα. πρόσθεν οὕτως ἦν
 αἶθων ὑβριστής, νῦν δ' ἐγὼ μέγ' αὖ φρονῶ.
 καὶ σοι προφρονῶ τόνδε μὴ θάπτειν, ὅπως
 μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσῃ. 1090
- ΧΟ. Μενέλαε, μὴ γνώμας ὑποστήσας σοφὰς
 εἴτ' αὐτὸς ἐν θανούσιν ὑβριστὴς γένη.
- ΤΕ. οὐκ ἂν ποτ', ἄνδρες, ἄνδρα θαυμάσαιμ' ἔτι,
 ὅς μὴδὲν ὦν γοναῖσιν εἶθ' ἁμαρτάνει,
 ὅθ' οἱ δοκοῦντες εὐγενεῖς πεφυκέναι 1095
 τοιαῦθ' ἁμαρτάνουσιν ἐν λόγοις ἔπη.
 ἄγ', εἴπ' ἀπ' ἀρχῆς αὖθις, ἥ σὺ φῆς ἄγειν
 τὸν ἄνδρ' Ἀχαιοὺς δεῦρο σύμμαχον λαβῶν;
 οὐκ αὐτὸς ἐξέπλευσεν ὡς αὐτοῦ κρατῶν;
 ποῦ σὺ στρατηγεῖς τοῦδε; ποῦ δέ σοι λεῶν 1100
 ἔξεστ' ἀνάσσειν, ὦν ὁδ' ἡγεῖτ' οἴκοθεν;
 Σπάρτης ἀνάσσων ἦλθες, οὐχ ἡμῶν κρατῶν.
 οὐδ' ἔσθ' ὅπου σοὶ τόνδε κοσμήσαι πλέων
 ἀρχῆς ἔκειτο θεσμός ἢ καὶ τῷδε σέ.
 ὑπαρχος ἄλλων δεῦρ' ἐπλευσας, οὐχ ὧν 1105
 στρατηγός, ὥστ' Ἀἰῶντες ἡγεῖσθαι ποτε.

- ἀλλ' ὥνπερ ἄρχεις ἄρχε, καὶ τὰ σέμν' ἔπη
 κόλας' ἐκείνους· τόνδε δ', εἴτε μὴ σὺ φῆς
 εἶθ' ἄτερος στρατηγός, εἰς ταφὰς ἐγὼ
 1110 θήσω δικαίως, οὐ τὸ σὸν δέισας στόμα.
 οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο
 γυναικός, ὥσπερ οἱ πόνου πολλοῦ πλέω,
 ἀλλ' οὐνεχ' ὄρκων οἷσιν ἦν ἐπώμοτος,
 σοῦ δ' οὐδέν· οὐ γὰρ ἡξίου τοὺς μηδένας.
 1115 πρὸς ταῦτα πλείους δεῦρο κήρυκας λαβὼν
 καὶ τὸν στρατηγὸν ἦκε, τοῦ δὲ σοῦ ψόφου
 οὐκ ἂν στραφεῖν, ὥς ἂν ἦς οἴος περ εἰ.
 XO. οὐδ' αὖ τοιαύτην γλῶσσαν ἐν κακοῖς φιλῶ.
 τὰ σκληρὰ γάρ τοι, κὰν ὑπέρδικ' ἦ, δάκνει.
 ME. ὁ τοξότης ἔοικεν οὐ σμικρὸν φρονεῖν.
 1120 TEY. οὐ γὰρ βάνουσιν τὴν τέχνην ἐκτησάμην.
 ME. μέγ' ἂν τι κομπάσειας, ἀσπίδ' εἰ λάβοις.
 TEY. κὰν ψιλὸς ἀρκέσαιμι σοί γ' ὥπλισμένω.
 ME. ἡ γλῶσσά σου τὸν θυμὸν ὥς δεινὸν τρέφει.
 TEY. ξὺν τῷ δικαίῳ γὰρ μέγ' ἔξεστιν φρονεῖν.
 1125 ME. δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με ;
 TEY. κτείναντα ; δεινὸν γ' εἶπας, εἰ καὶ ζῆς θανών.
 ME. θεὸς γὰρ ἐκσώζει με, τῷδε δ' οἴχομαι.
 TEY. μὴ νυν ἀτίμα θεούς, θεοῖς σεσωσμένος.
 ME. ἐγὼ γὰρ ἂν ψέξαιμι δαιμόνων νόμους ;
 1130 TEY. εἰ τοὺς θανόντας οὐκ ἔφς θάπτειν παρών.
 ME. τοὺς γ' αὐτὸς αὐτοῦ πολεμίους· οὐ γὰρ καλόν.
 TEY. ἦ σοὶ γὰρ Αἴας πολέμιος προῦστη ποτέ ;
 ME. μισοῦντ' ἐμίσει· καὶ σὺ τοῦτ' ἠπίστασο.
 TEY. κλέπτῃς γὰρ αὐτοῦ ψηφοποιὸς εὐρέθης.
 1135 ME. ἐν τοῖς δικασταῖς, κοῦκ ἐμοί, τόδ' ἐσφάλλη.
 TEY. πόλλ' ἂν καλῶς λάθρα σὺ κλέψειας κακά.
 ME. τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινί.
 TEY. οὐ μᾶλλον, ὥς ἔοικεν, ἢ λυπήσομεν.
 ME. ἔν σοι φράσω· τόνδ' ἐστὶν οὐχὶ θάπτειν.
 1140

ΤΕΥ. ἀλλ' ἀντακούσει τοῦτον ὥς τεθάψεται.

ΜΕ. ἤδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσση θρασὺν
ναύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,
ᾧ φθέγμ' ἂν οὐκ ἂν εὖρες, ἥνίκ' ἐν κακῷ
χειμῶνος εἶχετ', ἀλλ' ὑφ' εἵματος κρυφαῖς
πατεῖν παρεῖχε τῷ θέλοντι ναυτῶν.
οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα
σμικροῦ νέφους τάχ' ἂν τις ἐκπνεύσας μέγας
χειμῶν κατασβέσειε τὴν πολλὴν βοήν.

1145

ΤΕΥ. ἐγὼ δέ γ' ἄνδρ' ὅπωπα μωρίας πλέων,
ὅς ἐν κακοῖς ὕβριζε τοῖσι τῶν πέλας.
καίτ' αὐτὸν εἰσιδὼν τις ἐμπερής ἐμοὶ
ὀργὴν θ' ὅμοιος εἶπε τοιοῦτον λόγον,
ὦνθρωπε, μὴ δρᾷ τοὺς τεθνηκότας κακῶς·
εἰ γὰρ ποιήσεις, ἴσθι πημανούμενος.
τοιαῦτ' ἀνολβον ἄνδρ' ἐνουθέτεε παρών.
ὁρῶ δέ τοί νιν, κᾶστιν, ὥς ἐμοὶ δοκεῖ,
οὐδεὶς ποτ' ἄλλος ἢ σύ. μὲν ἤνιξάμην ;

1150

1155

ΜΕ. ἄπειμ'· καὶ γὰρ αἰσχροῖν, εἰ πύθοιτό τις,
λόγοις κολάζειν, ᾧ βιάζεσθαι παρῇ.

1160

ΤΕΥ. ἄφερπέ νιν. κάμοι γὰρ αἰσχιστον κλύειν
ἄνδρὸς ματαίου φλαυρ' ἔπη μυθουμένου.

ΧΟ. ἔσται μεγάλης ξριδὸς τις ἀγών.

ἀλλ' ὥς δύνασαι, Τεῦκρε, ταχύνας
σπεῦσον κοίλῃν κάπετόν τιν' ἰδεῖν
τῷδ', ἔνθα βροτοῖς τὸν ἀείμνηστον
τάφον εὐρώεντα καθέξει.

1165

ΤΕΥ. καὶ μὴν ἐς αὐτὸν καιρὸν οἶδε πλησίοι
πάρεισιν ἄνδρὸς τοῦδε παῖς τε καὶ γυνή,
τάφον περιστελοῦντε δυστήνου νεκροῦ.
ὦ παῖ, πρόσσελθε δεῦρο, καὶ σταθεῖς πέλας
ἱκέτης ἔφαψαι πατρός, ὅς σ' ἐγείνατο.
θάκει δὲ προστρώπιος ἐν χεροῖν ἔχων
κόμας ἐμὰς καὶ τῆσδε καὶ σαντοῦ τρίτου,

1170

- ἱκτῆριον θησαυρόν. εἰ δέ τις στρατοῦ
 1175
 βία σ' ἀποσπάσειε τοῦδε τοῦ νεκροῦ,
 κακὸς κακῶς ἄθραπτος ἐκπέσοι χθονός,
 γένους ἅπαντος ρίζαν ἐξημημένος,
 αὐτως ὅπωςπερ τόνδ' ἐγὼ τέμνω πλόκον.
 1180
 ἔχ' αὐτόν, ὦ παῖ, καὶ φύλασσε, μηδέ σε
 κινήσάτω τις, ἀλλὰ προσπесὼν ἔχου.
 ὑμεῖς τε μὴ γυναῖκες ἀντ' ἀνδρῶν πέλας
 παρέστατ', ἀλλ' ἀρήγετ', ἔς τ' ἐγὼ μολῶ
 τάφου μεληθεὶς τῷδε, κἄν μηδεὶς ἔῃ. [ἀριθμὸς]
- ΧΟ. στρ.α'. Τίς ἄρα νέατος ἐς τότε λήξει πολυπλάγκτων ἐτέων
 1186
 τὰν ἄπαυστον αἰὲν ἐμοὶ
 δορυσσοήτων
 μόχθων ἅπαν ἐπάγων
 *ἀνὰ τὰν εὐρώδῃ Τροίαν, 1190
 δύστανον οὐνεδος Ἑλλάνων; [Λίδαν]
- ἀντ.α'. Ὅφελε πρότερον αἰθέρα δῦναι μέγαν ἢ τὸν πολύνκοινον
 κείνος ἀνὴρ, ὃς στυγερῶν
 ἔδειξεν ὅπλων 1195
 Ἑλλάσι κοινὸν Ἄρη.
 ἰὼ πόνοι πρόγονοι πόνων.
 κείνος γὰρ ἔπερσεν ἀνθρώπους.
- στρ.β'. Ἐκεῖνος οὐ στεφάνων
 1200
 οὔτε βαθειῶν κυλίκων
 νεῖμεν ἐμοὶ τέρψιν ὁμιλεῖν,
 οὔτε γλυκὴν αὐλῶν ὄτοβον,
 δύσμορος, οὔτ' ἐννυχίαν
 τέρψιν ἰαύειν.
 ἐρώτων δ' ἐρώτων ἀπέπαυσεν, ὦ μοι. 1205
 κείμει δ' ἀμέριμνος οὕτως,
 αἰὲ πικιναῖς δρόσοις
 τεγγόμενος κόμας,
 λυγρὰς μνήματα Τροίας. 1210
 ἀντ.β'. Καὶ πρὶν μὲν ἐννυχίου

δείματος ἦν μοι προβολὰ
 καὶ βελέων θούριος Αἴας·
 νῦν δ' οὗτος ἀνείται στυγεράφ'
 δαίμονι. τίς μοι, τίς ἔτ' οὖν
 1215 τέρψις ἐπέσται ;
 γενοίμαν ἔν' ὕλαεν ἔπεστι πόντου
 πρόβλημ' ἀλίκλυστον, ἄκραν
 1220 ὑπὸ πλάκα Σουνίου,
 τὰς ἱερὰς ὅπως
 προσεΐπομεν Ἀθήνας.

ΤΕΥ. καὶ μὴν ἰδὼν ἔσπευσα τὸν στρατηλάτην
 Ἀγαμέμνον' ἡμῖν δεῦρο τόνδ' ὀρμώμενον
 1225 δῆλος δέ μοῦστί σκαῖον ἐκλύσων στόμα.

ΑΓΑΜΕΜΝΩΝ.

σὲ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι
 ἔλθῃν καὶ ἡμῶν ὧδ' ἀνοιμωκτὶ χανεῖν·
 σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω·
 ἢ που τραφεῖς ἀν' μητρὸς εὐγενοῦς ἄπο
 1230 ὑψήλ' ἐφώνεις καὶ ἄκρων ὠδοιπόρεις,
 ὅτ' οὐδὲν ὦν τοῦ μηδὲν ἀντίστης ὑπερ,
 κοῦτε στρατηγούς οὔτε ναυάρχους μολεῖν
 ἡμᾶς Ἀχαιῶν οὔτε σοῦ διωμόσω,
 ἀλλ' αὐτὸς ἄρχων, ὥς σὺ φῆς, Αἴας ἔπλει.
 ταῦτ' οὐκ ἀκούειν μεγάλα πρὸς δούλων κακά ;
 1235 ποίου κέκραγας ἀνδρὸς ὧδ' ὑπέρφρονα ;
 ποῦ βάντος ἢ ποῦ στάντος, οὔπερ οὐκ ἐγώ ;
 οὐκ ἄρ' Ἀχαιοῖς ἄνδρες εἰσὶ πλὴν ὅδε ;
 πικροὺς ζοιγμεν τῶν Ἀχιλλείων ὅπλων
 1240 ἀγῶνας Ἀργείοισι κηρύξαι τότε,
 εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί,
 κοῦκ ἀρκέσει ποθ' ὕμιν οὐδ' ἡσημένιοις
 εἵκειν ἂ τοῖς πολλοῖσιν ἥρεσκεν κριταῖς,
 ἀλλ' αἰὲν ἡμᾶς ἢ κακοῖς βαλεῖτέ που
 1245 ἢ σὺν δόλῳ κεντήσεθ' οἱ λελεμμένοι.

ἐκ τῶνδε μέντοι τῶν τρόπων οὐκ ἂν ποτε
κατάστασις γένοιτ' ἂν οὐδενὸς νόμου,
εἰ τοὺς δίκη νικῶντας ἐξωθήσομεν
καὶ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν.
ἀλλ' εἰρκτέον τὰδ' ἐστίν· οὐ γὰρ οἱ πλατεῖς
οὐδ' εὐρύνυνται φῶτες ἀσφαλέστατοι,
ἀλλ' οἱ φρονοῦντες εὖ κρατοῦσι πανταχοῦ.
μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὁμως
μάστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.

1250

καὶ σοὶ προσέρπον τοῦτ' ἐγὼ τὸ φάρμακον
ὀρῶ τάχ', εἰ μὴ νοῦν κατακτήσῃ τινά·
ὃς ἀνδρὸς οὐκέτ' ὄντος, ἀλλ' ἦδη σκιᾶς,
θαρσῶν ὑβρίζεις κἄξελευθεροστομείς.
οὐ σωφρονήσεις ; οὐ μαθὼν ὃς εἰ φύσιν
ἄλλον τιν' ἄξεις ἄνδρα δεῦρ' ἐλεύθερον,
ὅστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά ;
σοῦ γὰρ λέγοντος οὐκέτ' ἂν μάθοιμ' ἐγώ·
τὴν βάρβαρον γὰρ γλῶσσαν οὐκ ἐπαίω.

1255

1260

ΧΟ. εἴθ' ὑμῖν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν
τούτου γὰρ οὐδὲν σφῶν ἔχω λῶον φράσαι.

1265

ΤΕΥ. φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς
χάρις διαρρεῖ καὶ προδοῦσ' ἀλίσκεται,
εἰ σοῦ γ' ὃδ' ἀνὴρ οὐδ' ἐπὶ σμικρῶν λόγων,
Αἴας, ἔτ' ἴσχει μνήστω, οὐ σὺ πολλάκις
τὴν σὴν προτείνων προῦκαμες ψυχὴν δορί·
ἀλλ' οἴχεται δὴ πάντα ταῦτ' ἐρριμμένα.
ὦ πολλὰ λέξας ἄρτι κἀνόητ' ἔπη,
οὐ μνημονεύεις οὐκέτ' οὐδέν, ἥνικα
ἐρκέων ποθ' ὑμᾶς οὔτος ἐγκεκλημένους,
ἦδη τὸ μηδὲν ὄντας, ἐν τροπῇ δορὸς
ἐρρύσατ' ἐλθὼν μούνος, ἀμφὶ μὲν νεῶν
ἄκροισιν ἦδη ναυτικοῖς ἐδωλίοις
πυρὸς φλέγοντος, εἰς δὲ ναυτικὰ σκάφη
πηδῶντος ἄρδην Ἑκτορος τάφρων ὕπερ ;

1270

1275

- τίς ταῦτ' ἀπείρξεν; οὐχ ὅδ' ἦν ὁ δρῶν τάδε, 1280
 ὃν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδὶ;
 ἄρ' ὑμῖν οὗτος ταῦτ' ἔδρασεν ἔνδικα;
 χῶτ' αὖθις αὐτὸς Ἑκτορος μόνος μόνου,
 λαχὼν τε κάκελευστος, ἥλθ' ἐναντίος, 1285
 οὐ δραπέτην τὸν κληρὸν εἰς μέσον καθεῖς,
 ὑγρὰς ἀρούρας βῶλον, ἀλλ' ὅς ἐυλόφου
 κυνῆς ἔμελλε πρῶτος ἄλμα κουφιεῖν;
 ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών,
 ὁ δοῦλος, οὐκ τῆς βαρβάρου μητρὸς γεγώς.
 δύστηνε, ποῖ βλέπων ποτ' αὐτὰ καὶ θροεῖς; 1290
 οὐκ οἶσθα σοῦ πατρὸς μὲν ὅς προὔφθι πατὴρ
 ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα;
 Ἄτρεα δ', ὅς αὖ σ' ἔσπειρε, δυσσεβέστατον
 προθέντ' ἀδελφῶν δείπνον οἰκείων τέκνων;
 αὐτὸς δὲ μητρὸς ἐξέφυς Κρήσσης, ἐφ' ἣ 1295
 λαβὼν ἐπακτὸν ἄνδρ' ὁ φειτύσας πατὴρ
 ἐφῆκεν ἑλλοῖς ἰχθύσιν διαφθοράν.
 τοιοῦτος ὢν τοιῶδ' ὀνειδίζεις σποράν;
 ὅς ἐκ πατρὸς μὲν εἰμι Τελαμῶνος γεγώς,
 ὅστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν 1300
 ἴσχει ξύνευνον μητέρ', ἣ φύσει μὲν ἦν
 βασίλεια, Λαομέδοντος· ἔκκριτον δέ νιν
 δώρημ' ἐκείνῳ ᾗδωκεν Ἀλκμήνης γόνος.
 ἄρ' ὧδ' ἀριστος ἐξ ἀριστέων δυοῖν
 βλαστὼν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος, 1305
 οὗς νῦν σὺ τοιοῖσδ' ἐν πόνοισι κειμένους
 ὠθεῖς ἀθάπτους, οὐδ' ἐπαισχύνει λόγων;
 εὐ νυν τόδ' ἴσθι, τοῦτον εἰ βαλεῖτέ που,
 βαλεῖτε χῆμᾶς τρεῖς ὁμοῦ συγκειμένους.
 ἐπεὶ καλὸν μοι τοῦδ' ὑπερπονουμένῳ 1310
 θανεῖν προδῆλως μᾶλλον ἢ τῆς σῆς ὑπὲρ
 γυναικός, ἣ τοῦ σοῦ *γ' ὁμαίμονος λέγω;
 πρὸς ταῦθ' ὅρα μὴ τοῦμόν, ἀλλὰ καὶ τὸ σόν.

- ὥς εἰ με πημανεῖς τι, βουλῆσει ποτὲ
καὶ δειλὸς εἶναι μᾶλλον ἢ ὕμιοι θρασύς. 1315
- ΧΟ. ἄναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐληλυθώς,
· εἰ μὴ ξυνάψων, ἀλλὰ συλλύσων πάρει.
- ΟΔ. τί δ' ἔστιν, ἄνδρες; τηλόθεν γὰρ ἡσθόμην
βοήν Ἀτρειδῶν τῷδ' ἐπ' ἀλκίμῳ νεκρῷ.
- ΑΓΑ. οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους λόγους,
ἄναξ Ὀδυσσεῦ, τοῦδ' ὑπ' ἀνδρὸς ἀρτίως; 1320
- ΟΔ. ποίους; ἐγὼ γὰρ ἀνδρὶ συγγνώμην ἔχω
κλύοντι φλαῦρα συμβαλεῖν ἔπη κακά.
- ΑΓΑ. ἤκουσεν αἰσχρά· δρῶν γὰρ ἦν τοιαῦτά με.
- ΟΔ. τί γάρ σ' ἔδρασεν, ὥστε καὶ βλάβην ἔχειν; 1325
- ΑΓΑ. οὐ φησ' ἐάσειν τόνδε τὸν νεκρὸν ταφῆς
ἄμοιρον, ἀλλὰ πρὸς βίαν θάψειν ἐμοῦ.
- ΟΔ. ἔξεστιν οὖν εἰπόντι τάληθ' ἰφίλῳ
σοὶ μηδὲν ἦσσαν ἢ πάρος ξυνηρετεῖν;
- ΑΓΑ. εἰπ'· ἡ γὰρ εἴην οὐκ ἂν εὖ φρονῶν, ἐπεὶ
φίλον σ' ἐγὼ μέγιστον Ἀργείων νέμω. 1330
- ΟΔ. ἀκούε νυν. τὸν ἄνδρα τόνδε πρὸς θεῶν
μὴ τλῆς ἄθραπτον δῶ ἀναλγῆτως βαλεῖν
μηδ' ἢ βία σε μηδαμῶς νικησάτω
τοσόνδε μισεῖν ὥστε τὴν δίκην πατεῖν. 1335
- κάμοι γὰρ ἦν ποθ' οὗτος ἔχθιστος στρατοῦ,
ἐξ οὗ κράτησα τῶν Ἀχιλλείων ὄπλων·
ἀλλ' αὐτὸν ἔμπας ὄντ' ἐγὼ τοιόνδ' ἐμοὶ
οὐκ ἀντατιμάσαιμ' ἄν, ὥστε μὴ λέγειν
ἐν ἄνδρ' ἰδεῖν ἀριστον Ἀργείων, ὅσοι 1340
- Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως.
ὥστ' οὐκ ἂν ἐνδίκως γ' ἀτιμάζοιτό σοι·
οὐ γάρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμους
φθείροις ἄν. ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι,
βλάπτειν τὸν ἐσθλόν, οὐδ' ἐὰν μισῶν κυρῆς. 1345
- ΑΓΑ. σὺ ταῦτ', Ὀδυσσεῦ, τοῦδ' ὑπερμαχεῖς ἐμοί;
- ΟΔ. ἔγωγ' ἐμίσουν δ', ἥνικ' ἦν μισεῖν καλόν.

- ΑΓΑ. οὐ γὰρ θανόντι καὶ προσεμβῆναι σε χρή ;
 ΟΔ. μὴ χαῖρ', Ἀτρείδῃ, κέρδεσιν τοῖς μὴ καλοῖς.
 ΑΓΑ. τόν τοι τύραννον εὐσεβεῖν οὐ ῥάδιον. 1350
 ΟΔ. ἀλλ' εὖ λέγουσι τοῖς φίλοις τιμὰς νέμειν.
 ΑΓΑ. κλύειν τὸν ἐσθλὸν ἄνδρα χρή τῶν ἐν τέλει.
 ΟΔ. παῦσαι· κρατεῖς τοι τῶν φίλων νικώμενος.
 ΑΓΑ. μέμνησ' ὅποι' φῶτ' ἰὴν τὴν χάριν δίδως.
 ΟΔ. ὅδ' ἐχθρὸς ἀνὴρ, ἀλλὰ γενναῖός ποτ' ἦν. 1355
 ΑΓΑ. τί ποτε ποιήσεις ; ἐχθρὸν ὧδ' αἰδεῖ νέκυν ;
 ΟΔ. νικᾷ γὰρ ἀρετὴ με τῆς ἐχθρας πολὺ.
 ΑΓΑ. τοιοῖδε μέντοι φῶτες ἐμπληκτοὶ βροτῶν.
 ΟΔ. ἡ κάρτα πολλοὶ νῦν φίλοι καυθῆς πικροί.
 ΑΓΑ. τοιούσδ' ἐπαινέεις δῆτα σὺ κτᾶσθαι φίλους ; 1360
 ΟΔ. σκληρὰν ἐπαινέειν οὐ φιλῶ ψυχὴν ἐγώ.
 ΑΓΑ. ἡμᾶς σὺ δειλοὺς τῇδε θημέρῃ φανείς.
 ΟΔ. ἄνδρας μὲν οὖν Ἑλλῆσι πᾶσιν ἐνδίκους.
 ΑΓΑ. ἄνωγας οὖν με τὸν νεκρὸν θάπτειν ἔαν ;
 ΟΔ. ἔγωγε· καὶ γὰρ αὐτὸς ἐνθάδ' ἴξομαι. 1365
 ΑΓΑ. ἡ πάνθ' ὅμοια πᾶς ἀνὴρ αὐτῷ πονεῖ.
 ΟΔ. τῷ γάρ με μᾶλλον εἰκὸς ἢ ἑμαυτῷ πονεῖν ;
 ΑΓΑ. σὸν ἄρα τεύργον, οὐκ ἐμὸν κεκλήσεται.
 ΟΔ. ὥς ἂν ποιήσης, πανταχῇ χρηστός γ' ἔσει.
 ΑΓΑ. ἀλλ' εὖ γε μέντοι τοῦτ' ἐπίστασ', ὥς ἐγὼ 1370
 σοὶ μὲν νέμοιμ' ἂν τῇσδε καὶ μείζω χάριν,
 οὗτος δὲ κάκεῖ ἀνθάδ' ὧν ἔμοιγ' ὁμῶς
 ἔχθιστος ἔσται. σοὶ δὲ δρᾶν ἔξεσθ' ἂ *χρηῆς.
 ΧΟ. ὅστις σ', Ὀδυσσεῦ, μὴ λέγει γνῶμη σοφὸν
 φῦναι, τοιοῦτον ὄντα, μῶρός ἐστ' ἀνὴρ. 1375
 ΟΔ. καὶ νῦν γε Τεύκρῳ τ' ἀπὸ τοῦδ' ἀγγέλλομαι
 ὅσον τότε ἐχθρὸς ἦν, τοσόνδ' εἶναι φίλος.
 καὶ τὸν θανόντα τόνδε συνθάπτειν θέλω,
 καὶ ξυμπονεῖν καὶ μηδὲν ἐλλείπειν ὅσον
 χρή τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς. 1380
 ΤΕΥ. ἄριστ' Ὀδυσσεῦ, πάντ' ἔχω σ' ἐπαινέσαι

- λόγουσι· καί μ' ἔψευσας ἐλπίδος πολύ.
 τούτῳ γὰρ ὦν ἔχθιστος Ἀργείων ἀνὴρ
 μόνος παρέστης χερσίν, οὐδ' ἔτλης παρῶν
 1385 θανόντι τῷδε ζῶν ἐφνυβρίσαι μέγα,
 ὥς ὁ στρατηγὸς οὐπιβρόντητος μολῶν,
 αὐτός τε χῶ ξύναιμος ἠθελησάτην
 λωβητὸν αὐτὸν ἐκβαλεῖν ταφῆς ἄτερ.
 τοιγάρ σφ' Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ
 1390 μνήμων τ' Ἑρινὺς καὶ τελεσφόρος Δίκη
 κακοὺς κακῶς φθείρειαν, ὥσπερ ἤθελον
 τὸν ἄνδρα λώβαις ἐκβαλεῖν ἀναξίως.
 σέ δ', ὦ γεραιοῦ σπέρμα Λαέρτου πατρός,
 τάφου μὲν ὁκνῶ τοῦδ' ἐπιψαύειν ἑᾶν,
 1395 μὴ τῷ θανόντι τοῦτο δυσχερὲς ποιῶ·
 τὰ δ' ἄλλα καὶ ξύμπρασσε, κεῖ τινα στρατοῦ
 θέλεις κομίζειν, οὐδὲν ἄλγος ἔξομεν.
 ἐγὼ δὲ τᾶλλα πάντα ποροσυνῶ· σὺ δὲ
 ἀνὴρ καθ' ἡμᾶς ἐσθλὸς ὦν ἐπίστασο.
 ΟΔ. ἀλλ' ἤθελον μὲν· εἰ δὲ μὴ ὅτι σοι φίλον
 1400 πρᾶσσειν τὰδ' ἡμᾶς, εἰμ', ἐπαινέσας τὸ σόν.
 ΤΕΥ. ἄλις· ἤδη γὰρ πολὺς ἐκτέταται
 χρόνος. ἀλλ' οἱ μὲν κοίλῃν κάπετον
 χερσὶ ταχύνατε, τοὶ δ' ὑψίβατον
 1405 τρίποδ' ἀμφίπυρον λουτρῶν ὀσίων
 θέσθ' ἐπικάειρον·
 μία δ' ἐκ κλισίας ἀνδρῶν ἴλη
 τὸν ὑπασπίδιον κόσμον φερέτω.
 παῖ, σὺ δὲ πατρός γ', ὅσον ἰσχύεις,
 1410 φιλότῃτι θιγῶν πλευρὰς σὺν ἐμοὶ
 τάσδ' ἐπικούφιζ'· ἔτι γὰρ θερμαὶ
 σύριγγες ἄνω φυσῶσι μέλαν
 μένος. ἀλλ' ἄγε πᾶς, φίλος ὅστις ἀνὴρ
 φησὶ παρῆναι, σούσθω, βᾶτω,
 1415 τῷδ' ἀνδρὶ πονῶν τῷ πάντ' ἀγαθῷ

κούδενί πω λφόνι θνητῶν

[Αΐαντος, ὅτ' ἦν, τότε φωνῶ.]

ΧΟ. ἦ πολλὰ βροτοῖς ἔστιν ἰδοῦσιν
γῶναι· πρὶν ἰδεῖν δ' οὐδεὶς μάντις
τῶν μελλόντων, ὃ τι πράξει.

NOTES.

INTRODUCTORY ANALYSIS.

THE fate of Ajax in life and after death, which is the subject of this tragedy, had an intense interest for the Athenians. He was the Eponymus and reputed ancestor of one of their ten tribes and the patron and defender of Salamis. (Hdt. 8. 64, 121.) Both Athens, therefore, and all Hellas had reason to hold dear the honour of the son of Telamon; and to this feeling we owe much of the picturesqueness and beauty of colouring which the poet has thrown around his work. The chorus of Salaminian mariners, the hero's 'co-mates and brothers in exile,' could not fail to enchain the sympathies of the lovers of Salamis, who were also lovers of the sea. If the home-affection is less personal here than in the Oedipus Coloneus, it is not less vivid and has a wider range. It is partly on this account that the chief character is treated so lovingly. Ajax is at least a foster-son of Athens (l. 861). *But Sophocles has other and deeper reasons for the care which he has spent on this grand figure. To him the end of Ajax seemed typical, (1) of the effect of repulse and failure on a nature formed for great achievements; (2) of the truth that the magnanimous and faithful spirit, though error and shame may overcloud it for a day (l. 756), shall at last be justified; (3) of the lesson of moderation, as learnt by Ajax through suffering, viz. that the self-confidence of passionate strength leads men to ruin unless chastened and subdued; (4) of the corresponding lesson, as taught to Ulysses by inspiration of Athena, viz. that enmity must not be pushed beyond the grave, since our reverence for nobleness and pity for misfortune ought to be shown even towards an enemy when he can no longer do us harm (*δυσταγανιστορ*

εὐνοίᾳ τερψύραι, Thuc. 2. 45). This was so hard a saying that the actual sight of Ajax' ruin is needed to impress it even on Ulysses.

1. In his conception of the character of Ajax, Sophocles has taken many hints from earlier poetry; but he has given us, nevertheless, a noble creation, inspiring in a peculiar manner at once affection and awe. The hero's enemies and detractors may see in him the huge man-mountain, a tower of strength in the field, but useless in counsel (ll. 1250 foll.) Those nearest him are most aware what depth of protecting tenderness lies beneath the rugged fierceness of his nature. To his younger brother, accustomed to creep behind his shield 'as a child taking refuge with his mother' (ll. 8. 271), to his captive bride, related to him as Briseis to Achilles, to his island comrades, his fiery mood, though it may break forth on them, is only a source of pride. They cling with growing fondness to the noble personality, 'whose worth's unknown, although his height be taken.' They would claim for him, as he claims for himself (l. 424), the highest place in all the host. Even Ulysses acknowledges that none except Achilles can justly be preferred to him. (Cp. Hom. Il. 17. 280, Alcaeus, fragm. 48, etc.)

On this character, rough and impetuous, but profoundly sensitive, the blow of repulse has suddenly fallen. A representative court of the Achaeans, influenced by the Atridae (not without suspicion of factitious votes, l. 1135) have adjudged the arms of Achilles to Ulysses as the prize of merit. They have preferred farseeing wisdom before valour. Ajax, like Achilles in the Iliad, broods during many days and nights in sullen and fierce inaction beside his ships, muttering curses against the chieftains (ll. 930 foll.) and lamenting over the loss of the prize, on which he had counted to commend him to his father's eye (ll. 462 foll.) At length his passion completely masters him, and he goes forth at midnight alone and armed intending to assassinate the chiefs. He has just reached the generals' quarter, when Athena, ever watchful to protect the Argives, appears beside him, and causes his wrath to culminate in madness.

Having found, as he supposes, such an ally, he rushes forth, impelled by illusion, into the meadow where sheep and oxen, the common property of the whole army, are grazing or at rest. Imagining them to be the Argives, he falls upon them, and, when weary of slaughter, drags the remainder as captives to his hut.

Before morning the alarm is raised: suspicion falls on Ajax; he is

convicted by Ulysses with Athena's help, and his career is over. He, who had saved the host, has now committed against them an unpardonable sin.

We see him for a moment in his madness; and all our pity is stirred by the sight at which his enemy is moved¹.

Then we hear of the rumour from the Salaminian mariners. They learn the truth of Ajax' madness from Tecmessa. She learns from them the extent of the disaster, and tells them that the worst is yet to come, since Ajax in his grief and shame is evidently bent on suicide.

He is discovered amidst the slaughtered sheep, and in broken utterances makes us feel something of his agony. The poet, with rare skill, allows some traces of his past disorder to mingle with the wildness of his passion. As yet, the fierceness of his towering spirit seems only aggravated by his misfortune. He is full of the desire of vengeance and of resentment against the gods (Il. 387, 589). But amidst the tumult of his first rage there already sounds the clear note of one fixed resolve, one deeply felt necessity. Ajax knows that he cannot outlive his honour; and because of this, while he hails his comrades with unreserved affection, he treats Tecmessa with an abrupt harshness that ineffectually veils the wounded spirit within him. (Cp. Ant. 548, Hamlet 3, I, III foll.)

Then follows a soliloquy, in which injured pride contends with the love of home. He cannot meet his father; he cannot serve the Atridae; he can but die. Next he calls for his son, whom he fondles proudly as a soldier's child, commending him to the Salaminians and through them to Teucer and to his parents. One word of kindness to Tecmessa is allowed to escape by the way (l. 536). But when she weeps he again grows impatient, and at his own request is withdrawn within the hut, Tecmessa also withdraws with her child.

The Chorus then give vent to their feelings of mourning over Ajax and of longing for their glorious home.

After this, Ajax comes forth with a bright sword in his hand, not that with which he had slain the cattle, but the gift of Hector (Il. 7. 303) never before used by a Greek. He is now perfectly self-possessed, although an undertone of suppressed excitement is still discernible (see esp.

¹ It is to this scene only that the word *μαστιγοφόρος* can properly be applied.

ll. 667, 8). His resolution is firmer than ever, but is to be carried out in the calm of solitude, not in the heat of passion. He, therefore, with the instinctive craft of one bent on suicide, successfully dissembles his unalterable purpose, the more easily because the Chorus interpret him by their wishes, and Tecmessa cannot suspect him of deceiving her. (See ll. 693, 807, 8, 911.) But Ajax, like Deianira (Trach. 436 foll.), even in dissembling expresses a real feeling. He has found a deep necessity for dying, of which, in his more passionate mood, he had been only imperfectly conscious. He is aware that he has broken through the sacred bounds of rule, and that he can only clear himself by death. He cannot submit, while he is Ajax—that is ethically impossible—but he can go where his enemies cannot come, and his debt to Athena will thus be paid. The rigour of the situation is threefold: he cannot brave the chieftains and Athena, for he is in the wrong; he cannot undergo disgrace, and live; he cannot yield homage to his enemies,—he can only pass beyond the limits of their sway.

His manner to Tecmessa is now quite softened, and he gives to her and to Teucer through the mariners his last injunctions, of which the meaning is apparent afterwards.

When he is gone, the Chorus burst into a strain of wild hopefulness, such as elsewhere (Ant. 1115 foll., O. T. 1086 foll., Trach. 205 foll.) precedes an unforeseen disaster. But their delight is checked by a message from Teucer, who has been warned by Calchas, and they go forth opposite ways in search of Ajax. Tecmessa also goes, after a moment's piteous look towards her child. The messenger and others go to hasten the coming of Teucer. (See below, pp. 49, 50.)

The solemnity of this moment is marked by three most exceptional circumstances, the absence of the Chorus, a complete change of scene (l. 815, note), and the death of the hero on the stage¹. The suicide of Ajax could only take place in solitude and on a desert spot, and Sophocles has chosen to present it to the eyes of the spectators, because only thus could he sufficiently mark the deliberateness of the act, which, unlike the rash suicide of Haemon, had been planned with the clearest forethought, and was executed with iron determination and sustained

¹ Other deviations from Sophoclean custom, in the interest of the plot, are the *θέρσι ἀπὸ μηχανῆς* in the opening scene and the suspension of the action towards the end of the play.

resolve (l. 926 *στερόφρον*). It is essential for the poet's purpose that the loneliness should be complete—no witness seeing unseen—and that the spectator should himself watch narrowly the working of the hero's mind until the end. The real Ajax could hardly be seen till now; and there is less in this scene to shock an Athenian spectator than in the colloquy with Athena or the disclosure of the bleeding sheep. To a Greek apprehension

Nothing is here for tears, nothing to wail
Or knock the breast; nothing but well and fair,
And what may quiet us in a death so noble.

Ajax is never so much himself as at the last, unfaltering, but full of feeling. As one whose mind has been preternaturally exercised, he is conscious of the minutest circumstances¹. But he has passed beyond excitement, and knows himself to be on the verge of lasting rest. To the gods he speaks a few necessary words, more as demanding a right than as craving a boon. To the Furies he utters one brief impassioned cry, unforgiving here as in the *Odyssey* (II. 543 foll., cp. *Aj.* 1395), but committing his cause to those to whom vengeance belongs. And, side by side with this vindictiveness (cp. the end of *Electra*), he gives free utterance to his natural tenderness, till at the thought of his mother he checks himself, and addresses himself to death. But caught by an irresistible impulse he takes one last look at the world he is leaving. All that has ever done him kindness, animate or inanimate, even the Trojan plain that hates him, is comprehended in his warm farewell. Then, at a bound, the proud spirit passes to the Underworld.

2. The indirect intervention of Calchas, mentioned above, is not only an important link in the chain of circumstances, but, like the direct

¹ 'Strange, that the mind when fraught
With a passion so intense

Should, by being so overwrought,
Suddenly strike on a sharper sense.

'When he lay dying there
I noticed one of his many rings . . and thought,
It is his mother's hair.' (Tennyson.)

action of Teiresias in the *Ant.* 987 foll., and *O. T.* 300 foll., throws an indispensable light on the ethical motive of the drama.

When the wrath of the Achaeans against Ajax is at the height, and his brother is met with universal outcry of abuse, the holy prophet, who 'feels the future in the instant,' rises calmly from the excited council of the chiefs and lays a friendly hand in Teucer's. The anger of Athena has had sufficient cause, but he knows that it will pass like a summer cloud. This is the key-note of what follows.

The forest scene remaining, the Chorus enter severally from vain search, and Tecmessa seeing Ajax raises a shrill cry. She had not gone far; but with the instinct of affection she has been the first to find him, though too late. They lament for him, and she covers him tenderly with her mantle (*cp. El.* 1468)¹.

Then Teucer comes, sends Tecmessa back for the child, and makes his lament. He has been brought, not by the direct interposition of Zeus in answer to the prayer of Ajax, but by natural means. The prayer had been already heard, when, after the prophecy of Calchas, Ajax was found to have left the tent, and those who believed the prophet concluded that he was dead. The rumour would be spread by the returning messenger, as well as by those sent by Tecmessa (*l.* 804).

Hardly has he drawn the bleeding corpse from the planted sword before Menelaus arrives and forbids the burial. In every play of Sophocles, except the *Trachiniae*, there is a part where the action is suspended (e.g. *O. T.* 630-862). In the *Ajax* this comes unusually near the end. But this would hardly be felt to be a fault by the Athenian spectator, to whom the question whether their hero should be finally disgraced or honoured had a thrilling interest, and whose excitement probably rose to the highest pitch at the moment when Teucer declares himself, Tecmessa, and Eurysakes ready to die for his brother's burial. It must be admitted, however, that the poet, perhaps relying on the intrinsic interest of the situation, has spent less labour on this than on the former part of the drama. The inequality is so manifest that another hand has been suspected here. But the other hand is the left hand of Sophocles.

The supposed breach in the unity of action is apparent merely.

¹ 'So enabling the actor to personate Teucer.' (Schneidewin.)

The fate of Ajax is still the centre of interest; and to the spectators, as to himself, his honour was more important than his life. His death and the dark hour preceding it make but a middle point in his passage from glory to glory. The solution of the supposed difficulty in this case is the same as in the parallel case of Shakespeare's Julius Caesar, whose power is felt most after his death. ('O Julius Caesar, thou art mighty yet' J. C. 5. 3. 94.)

But while the unity of the Ajax is unimpeachable from this higher point of view, the fact remains that in point of structure it is more like a condensed trilogy than any other of the seven plays. The Oedipus Rex, Antigone, Trachiniae, end with a fatal catastrophe. In the Electra the catastrophe is the desired end. The Oedipus Col. and Philoctetes, like the last plays of Shakespeare, are dramas of reconciliation. But the Ajax in so far reflects the Aeschylean handling¹, as the embroilment, the catastrophe, and the reconciliation proceed continuously, and make a beginning, middle, and end. Considered in this aspect, the action is threefold, containing, 1. the madness of Ajax; 2. his death; 3. his burial. The theme of the latter part of the Ajax, the redemption (not of all men but) of the heroic soul, which may be clouded but not stained, forms a partial anticipation of the Oedipus Coloneus.

3. The passion which pervades the Ajax is dominated by a profound and exalted spirit of moderation. This is the lesson which Athena teaches to the hero through his own suffering, to the wiser and more fortunate Ulysses through the suffering of another. Ajax does not forgive the Atridae (any more than Oedipus forgives his sons, or Antigone her judge), but he submits to them by going out of their jurisdiction (*ἐξίσταται*). In a more perfect sense he submits himself to the gods, though his haughty manner towards them never disappears. He is reconciled to the world in leaving it. He does his utmost to provide for those of his own house. And he is entirely possessed of his own spirit, and deeply conscious of his true situation, at the moment of death. It is significant that he dies in the full sunlight, and not, as described by Pindar, in the gloom of night (Isthm. 3. 54 *Αἴαντος ἀλλὰ φάινον, τὰν ὀψιὰ ἐν νυκτὶ ταμὼν περὶ φῶ φασγάνῃ, μομφὰν ἔχει παίδεσσιν Ἑλλάνων ὅσοι Τρῶανδ' ἔβαν*).

¹ Other resemblances to Aeschylus are, 1. the anapaestic parodos; 2. the comparative frequency of lines without caesurae, as 856, 994; 3. the number of Epic words and expressions: see p. 53.

4. Thus Ajax learns obedience in the only way compatible with his nature. But a yet higher note in this respect is struck through the character of Ulysses. The man that is not passion's slave can seldom be the protagonist of tragedy. But the greatest tragic artists, 'who saw life steadily and saw it whole,' have felt the need of such (Horatio, Banquo, Kent, Creon in *O. T.*, Theseus, Ulysses), not only for contrast, but to fill up the conception of ideal excellence, and to correct the imperfection which for the time 'subdues to its own scandal' the grand lineaments of the principal figure. Ulysses here does more. He brings to the action the element of just kindness which can alone overrule the

'Action and re-action,

The miserable see-saw of our child-world,'

and thus he solves the knot which seems inextricable. He upholds the divine law of equity, and prevents the requital of wrong with wrong.

Ulysses, acknowledging the nobleness of his enemy (l. 1340), Deianira touching the Athenians with pity for captive Heracleids (*Trach.* 303-5), Theseus praising Thebes (*O. C.* 919, 20), Neoptolemus preferring faithfulness to ambition (*Phil.* 1230 ff.), these give so many glimpses of the 'Heavenly Aether,' in which the genius of Sophocles breathed freely, and into which his poetry tended to lift his countrymen.

The impression of peace left on the mind after so much agitation must have struck the spectators, as it strikes the Chorus (1418-20), with surprise.

Many points are necessarily left unnoticed in this brief survey. It must suffice to mention two; (1) the dramatic use made of hints from earlier poetry, and (2) the character of Tecmessa.

1. The wrath of Athena was, no doubt, a dark reality in the traditional fable. 'Ulysses she had loved, but Ajax she had hated.' And this point of view is held by several of the persons, including Ajax in his 'first rage' (450, 952-3). But what, according to Sophocles, had Athena really done? She had, perhaps, inspired the adjudication of the arms; and in this she was justified by the pride of Ajax, which needed chastisement, and by the proved wisdom of Ulysses. She had prevented the consequences, fatal no less to Ajax than to the host, to which the pain of repulse, acting on the character of the hero, must have otherwise led. In this she had put forth her power to save the Argives, 'as a mother flicks away a fly from her sleeping child,' and her wrath was upon

Ajax for the day. He had provoked it, in the way which Calchas relates, or, to speak the poet's mind more accurately, it had fallen upon him through the necessity of his nature, which could not otherwise attain to piety and peace.

The comparison of the Philoctetes, and of Euripides, shows that two different conceptions of Ulysses were prevalent in the time of Sophocles, the higher one being continued from the Odyssey and the lower probably derived from some part of the Epic Cycle. In the Odyssey (11. 548), Ulysses regrets a victory which lost Ajax to the Greeks. This could not be repeated with dramatic propriety in this play, but has suggested the motive for the character of Ulysses as here conceived by the poet; not, however, by the persons of the drama, for by them he is misunderstood, and imagined to be laughing over his rival at the moment when he is most impressed with pity for him. Even Agamemnon accuses him of being guided by self-interest, an imputation which he ironically accepts. The scene with Athena has for once enabled the spectator to distinguish without possibility of mistake between the intention of the dramatist and the opinions attributed to his characters.

By suppressing all allusion to Achilles beyond what was absolutely necessary, Sophocles has given greater prominence to Ajax as the saviour of the Greeks (see esp. ll. 1275 foll.), while some attributes of Achilles are transferred to Ajax. And—still in the interest of his plot—the poet differs from all who precede and follow him in crediting this hero with forecast in his calmer moods. He has also modified the story of the death of Hector, or selected one which suited his purpose better than that in the Iliad (ll. 1029 foll.). The relation of Teucer to Ajax and to Telamon has also probably been modified, though we are less able to judge of this than we might have been if the 'Teucer' of Sophocles had been preserved.

Another point that deserves notice is the use made of Epic words and expressions, which are more than usually frequent in this play, e.g. *ζαμενής, τόσσον, ἔλιξ, κλυτός, ἀμεγηνός, ἀπειρέσιος, τοῖος, οὐλῖος, κοιλὴ κάπετος, ἀδελγος, εὐρώεια*. The exact meaning with which some of these are employed by Sophocles is difficult to determine.

2. Sophocles has two chief types of female excellence, the heroic, and the simply feminine. For, while it is a crude judgment that denies true womanhood to Electra and Antigone, it is a rash one that would ignore Deianira, or even Tecmessa, who, although the least of these figures,

has rarely been surpassed. She may have been suggested by the Thracian handmaidens who formed the chorus of the Aeschylean central play, and she bears a certain resemblance to Briseis and Andromache. But she has traits of character which are all her own, and must win for her universal sympathy. Her relation to Ajax is not merely that of a captive to her master. He has been tender and true to her in the better times, making her envied of the other captive women, and while she fears him her love is stronger than her fear. When he is himself endangered by his passion, she can strike in boldly with her word, and she can expostulate freely with him that the memory of kindness ought to be indelible. Since the day she was united to him she has been entirely his, though it was he who had destroyed her fatherland. The house of Telamon, which she has never seen, is the centre of her thoughts. She is at one with all those who love him, and has adopted his hatreds. Though she is awestruck at his impiety (l. 591) she has learned from him to resent openly the apparent cruelty of the gods (ll. 952, 3). Ajax is honoured by such devotion, no less than by the admissions of Ulysses. All the insight which mere affection gives she has in full measure, though she is not allowed to enter into the depths of the hero's soul. In this it is partly the simplicity of her affection that blinds her. Though she was quick to divine Ajax' first intentions, when he appears to recall them, she cannot think that he whom she loves is deceiving her; neither can she fully realize the agony of wounded honour, or understand how

‘The soul and body rive not more in parting
Than greatness going off’.

The first intimation of the truth presses from her the cry that she has lost his favour; but she utters no reproach, and no thought of this mingles with her lament for him, when, being unable to lift the corpse, she has veiled him tenderly from human eyes.

Tecmessa is also a true mother. When Ajax, still hardly sane, calls aloud for Teucer (*τῷ παῖ, παῖ*), whose presence is so needful for the purpose he has already formed, she thinks that he is calling for the child; and when he really calls for Eurysakes, to take fare-

¹ ‘She knew right well What the rough sickness meant, but what this meant She knew not.’ (Tennyson.)

well, and to bequeath to him his shield, it is with timidity and reluctance that she brings him. But she at last complies, for Ajax is 'more to her than ten sons;' and, in the supreme emergency, when she flies to the forlorn hope of saving him, after one look at the child, as if he could tell her what to do, she leaves him unguarded on the camping-ground.

Where can be found a clearer image of the affection of the less for the greater; of the love that gives itself without reserve, yet can plead its own reasons and its own rights too, that trusts wholly, but is pained by the defect of trust, that is not paralysed by crosses, but shines brightest in the night of sorrow?

Line 1. *δεῖ* as first word qualifies the whole sentence. *δεῖ μὲν . . καὶ νῦν*. For this (not uncommon) coordinate form cp. Aesch. Ag. 587-598 ἀναλόλυσθαι μὲν . . καὶ νῦν τί δεῖ λέγειν; O. T. 413 σὸ καὶ δέδορκασι, κ. τ. λ. Λαρτίου, Sophocles (and Euripides also) uses both Λαρτίου and Λαερτίου = Λαέρτου. The form is not to be regarded as a possessive adjective = 'the Lartian,' but merely as a variation of the name.

l. 2. *πείραν . . θηρώμενον*, i. e. *θηρώμενον πείραν τινα ἐχθρῶν ὥστε ἀρπάσαι αὐτήν*. 'Hunting after some attempt upon the foe, so as to put it in action suddenly,' i. e. 'seeking to make some swift attempt upon the foe;' such as the night-sortie in which the horses of Rhesus were taken, Il. 10. 465. *θηρώμενον* suggests the image of a huntsman which recurs below in ll. 5, 6; and in ll. 7, 8, 19, 20, 32, seems to pass into that of a hound. For the extension of the use of the cognate accusative, cp. *αἰχμάσαι χεῖρα*, *ἐπεμπίπτειν βάσιν*, *ἀφορμῶν πείραν*, etc. Others (1) join *ἀρπάσαι* closely with *θηρώμενον*, or (2) translate *πείραν τι*, κ. τ. λ. 'to snatch (i. e. "to forestall," "catch in its career,") some attempt on the part of the enemy.'

l. 4. *τάξιν ἐσχάτην ἔχει*, i. e. *ἐσχάτος τέτακται*, sc. *ὁ Αἴας*. The periphrasis of the substantive with *ἔχει* is frequent in this play, cp. ll. 193, 203, 320, 564, 880. Ajax and Achilles had their tents at the two ends of the Grecian fleet, which was drawn up in a semicircle between the promontories of Sigeum and Rhoeteum (Il. 11. 8).

l. 5. *κυνηγετοῦντα*. See on l. 2 *θηρώμενον*. *μετρούμενον*, in a general sense 'scanning.' The use of the middle is very rare, cp. O. T. 795 *δοστροῖς τὸ λοιπὸν ἐκμετρούμενος χθόνα*. For the use of the middle cp. infra l. 45.

l. 7. *ἐκφέρει*, 'leads to the goal;' O. C. 98 *πιστὸν ἐξ ὑμῶν πτερόν ἐξήγαγ' ἐς τόδ' ἄλσος*, and intransitively, ib. 1424 *τὰ τοῦδ' ἐς ὄρθον ἐκφέρει μαντεύματα*. Plat. Phaedo, p. 66 B *κινδυνεύει τοι ὥσπερ*

ἀτραπὸς τις ἡμᾶς ἐκφέρειν. Ulysses (led by his own sagacity) is here himself compared to the hound, whose keen-scented movement brings him close on the game.

l. 8. εὐρινος. There is a doubt whether this word is the nom. or gen. case. The nom. is preferable in point of construction, as it gives a more even balance to the clauses κυνὸς Λακαίνης. . εὐρινος βάσις, εὖ ἐκφέρει . . εὐρινος βάσις, and βάσις τις without an adjective in the nominative is bald; on the other hand it is not certain that the form εὐρινος (nom.) was in use in old Attic. The Spartan hounds—said to be bred from a dog and a fox—were renowned for their keen scent: Mids. Night's Dream, 4. 1, 124:

'My hounds are bred out of the Spartan kind.'

l. 9. ἀρτι, 'recently.' Cp. Eur. Med. 85 ἀρτι γιγνώσκει τόδε; ἔνδον τυγχάνει. Porson would join τυγχάνει στάζω. But the participle is omitted with τυγχάνειν, κυρεῖν, etc., when accompanied with an adverb of place, as here. Otherwise such omission is rare, though it is sometimes found, e. g. El. 46 μέγιστος αὐτοῖς τυγχάνει δορυξένων, and several times in Plato. See Ast. Lex.

l. 10. ἰδρῶτι must be taken with κάρα only, and some word such as αἵματι combined with χέρας.

l. 13. ἔθου. For the 'subjective' middle = ἔθηκας ἀπὸ σεαυτοῦ cp. O. T. 134 τήνδ' ἔθειςθ' ἐπιστροφήν, infra l. 536 πρόνοιαν ἦν ἔθου.

l. 14. ὦ φθέγμ'. It is the voice of Athena which makes the first impression upon Ulysses, but the use of the word must not be pressed so far as to assume that he does not see her. Cp. El. 1225 ὦ φθέγμ', ἀφίκου; where Orestes is present. The voice is strongly associated with personal feeling. φιλότατης ἑμοὶ θεῶν. The special friendship of Athena for Ulysses appears continually in Homer. Cp. also Phil. 134.

l. 15. ὤς, 'how.' ἀποπτος, 'far removed from the eye,' 'seen at a distance.' Cp. Phil. 467 μὴ 'εἰ ἀπόπτου μᾶλλον ἢ ᾗ γγύθεν. Others translate 'unseen,' cp. El. 1489 ἀποπτον ἡμῶν: but it is unlikely that Athena should continue speaking so long, and be invisible. The apparition is spoken of by Tecmessa as σκιά τις (infra l. 301), which makes it probable that she was seen, though dimly, at least by Ajax.

l. 17. κώδωνος is the bell-shaped mouth of the trumpet. For the epithet Τυρσηγικής cp. Aesch. Eum. 567, Eur. Phoen. 1377.

l. 18. καὶ νῦν, with the aorist, adds an instance to the impression of frequent intercourse conveyed by the presents ἀκούω . . συναρπάζω. ἐπέγνως, 'detected,' 'discovered in the (or after the) commission of the act.' Cp. Thuc. 1. 132 παραποιησάμενος σφραγίδα ἵνα . . μὴ ἐπιγνώ (Pausanias). Ant. 960 κείνος ἐπέγνω μαρίαὺς ψαύον τὸν θεόν.

l. 19. βάσιν κυκλοῦντα, 'making a cast.' The language is metaphorical, borrowed from the movements of dogs in search of a scent.

Αἶαντι τῷ σακεσφόρῳ, as opposed to Ajax the son of Oileus, Hom. II. 13. 709-718; ib. 7. 219 φέρον σάκος ἥτε πύργον.

l. 21. νυκτός, gen. of time, less definite than the dative, giving a space of time within which the action lies, not the precise point. ἄσκοπον, 'beyond thought.' The word has two meanings in Sophocles, (1) 'not to be seen,' O. C. 1680 ἄσκοποι πλάκες, (2) 'not to be comprehended,' 'mysterious,' or 'vast,' as here. Cp. El. 1315 εἰργασαί δέ μ' ἄσκοπα, Tr. 246 τὸν ἄσκοπον ('vast') χρόνον βεβῶς ἦν ἡμερῶν ἀντήριθμον.

l. 22. εἰργασται, sc. ὁ Αἶας.

l. 23. ἀλώμεθα, 'we are bewildered.' So πλανᾶσθαι is used, Hdt. 6. 37 πλαναμένων δὲ τῶν Λαμψακηνῶν .. τὸ θέλει τὸ ἔπος εἶναι.

l. 24. τῷδε . . πόνῳ, 'to the labour of search, which, as you see, I am pursuing,' ὀπεζύγην, 'have put myself in harness to,' i.e. 'have undertaken.'

l. 26. λείας. The plural is perhaps used because different kinds of spoil are meant, or spoil taken at several times. Cp. infra l. 145 βοτὰ καὶ λείαν.

l. 27. ἐκ χειρός. The preposition ἐκ is not uncommon in this sense of the source whence destruction comes. Cp. O. T. 811 τυπείε ἐκ τῆσδε χειρός, and (with a person) El. 526 ἐξ ἐμοῦ τίθηται. The oxen were slain 'by hand' of man, not struck by lightning or devoured by beasts of prey. ποιμνίων ἐπιστάταις, 'shepherds.' Cp. O. T. 1028 ποιμνίους ἐπεσάτου, infra l. 232 βοτῆρας ἱππονόμας. Cp. Hom. II. 18. 529 κτείνον δ' ἐπὶ μηλοβοτῆρας.

l. 28. ἐκείνῳ . . νέμει, 'apportions to him.' The use of νέμειν in a bad sense is somewhat rare, but cp. Aesch. Suppl. 403 Ζεὺς νέμων εἰκότως ἄδικοι μὲν ἄδικοις, ὅσια δ' ἐννόμοις, infra l. 513. Another reading is τρέπει ('turns against him' like a weapon? ἐκείνῳ being = ἐπ' ἐκείνῳ).

l. 30. πηδῶντα πεδία, 'bounding over the plains.' For the acc. of the sphere of motion cp. infra l. 845 τὸν αἰθρὴν οὐρανὸν διφρηλατῶν.

l. 31. φράζει τε κἀδήλωσεν, 'tells the story and' (by so doing) 'brought the fact to light.' For a similar combination of tenses cp. Ant. 406 καὶ πῶς ὁρᾶται κἀπὶληπτὸς ἦρέθη;

l. 32. κατ' ἴχνος ᾤσσω, 'dart upon the track.' Here again the language is suitable to a hound. τὰ μὲν σημαίνομαι. For the middle cp. O. T. 916 τὰ καινὰ τοῖς πάλοι τεκμαίρεται. 'In part I find significant traces, but in part I am bewildered.' τὰ μὲν . . τὰ δὲ are better taken as adverbial accusatives than as accusatives of the object (τῶν ἰχνῶν). σημαίνεσθαι seems to have been used technically of a hound, Opp. C. 454 (L. and S.).

l. 33. ἐκπέπληγμαι. The perfect is used as in περόβημαι and the like. κοῖκ . . ὄπου, 'and cannot discover where the quarry lies.' Cp.

infra l. 103 ἐξήρου μ' ὅπου, 890 ἀμενηνὸν ἄνδρα μὴ λείσσειν ὅπου. Ulysses had followed the track (l. 32) as far as the gates of Ajax' tent, but here the marks became confused, and he was like a hound at fault. He is speaking of his state of mind before Athena gave him information. For this cp. O. T. 359, 60, and note on O. T. 1025. Against the reading ὅπου it may be objected (1) that the ellipse is unusual and somewhat harsh; (2) that it has been supplied in three different ways, (a) τὸ ἔργον, (b) τὰ ἴχνη, (c) οὐκ ἔχω (τινα) ὅπου μαθεῖν ἔχω.

l. 34. καιρὸν is adverbial = εἰς καιρὸν, cp. infra l. 1316 καιρὸν ἰσθ' ἐηλυθώς, Eur. Hel. 487 καιρὸν γὰρ οὐδέν' ἤλθεσ. πάντα γάρ, κ. τ. λ. 'For in all things, as heretofore, so hereafter I submit myself to be guided by thy hand.'

l. 36. ἔγνων, 'I observed it,' viz. 'that you were at fault.' The order of words is ἔβην εἰς ὁδὸν φύλας πρόθυμος τῇ σῇ κυναγίᾳ, 'I came forth a guardian zealous for thy chace.' For the dative after πρόθυμος cp. Xen. Hellenic. 2. 3, 40.

l. 37. κυναγίᾳ. For the Doric form cp. λοχαγός. (L. and S.)

l. 38. ἦ καί; This formula may be compared with πῶς καί; (carefully to be distinguished from καὶ πῶς;) τίς καί; etc. It asks eagerly for further information, on a subject of great moment.

l. 39. ὥς has been interpreted (1) = nam, taking up a suppressed πρὸς καιρὸν πονεῖς, (2) = 'that,' with ἰσθι supplied. The second is probably right. Cp. Phil. 567 ὥς ταῦτ' ἐπίστω δρώμεν', οὐ μέλλουσιν' ἔτι, Eur. Med. 609 ὥς οὐ κρινούμαι τῶνδ' εἰ σοὶ τὰ πλείονα, O. C. 861 ὥς τοῦτο νῦν πεπράξεται. σοί, 'for your satisfaction,' in answer to your inquiry.'

l. 40. Join δυσλόγιστον with χέρα. Cp. infra l. 230 παραπλήντω χερὶ. χέρα . . ἤξεν. The acc. is not unlike πείραν ἀρπάσαι in l. 2. It is not necessary to consider ἤξεν as transitive, and χέρα as acc. of the object, if χέρα is taken as it should be = 'violent action.' 'What had he respect to, when he rushed forth in an act of such ill-reasoned violence.' Others wrongly join πρὸς τί δυσλόγιστον, 'for what unintelligible reason.' For δυσλόγιστον cp. δυσέριστος, δυσέρρητος, δυσούριστος.

l. 41. χόλῳ βαρυνθείς, κ. τ. λ. For the gen. = 'because of,' cp. Hom. Il. 1. 429 χαρόμενος . . γυναικὶς (and passim), Eur. Alc. 5, Soph. Ant. 1177, and even Thuc. 2. 62 χαλεπῶς φέρειν αὐτῶν. The gen. is here assisted by the collocation χόλῳ θῶλον.

l. 44. 'Can it be that his intention in this was aimed at the Argives?' Cp. l. 38.

l. 45. ἐξεπράξατ'. The subjective middle is significant. 'He would have carried out the design of himself,' ἀφ' ἑαυτοῦ ἐξέπραξεν. Cp. El. 13 ἐξεθρεψάμην, ib. 349 τιμαυρουμένης. For Sophocles' uses of the middle cp. μετρούμενος l. 5, σημαίνομαι l. 32, ἐξιχνοςσκοπούμενος l. 997.

l. 46. τόλμαις. The plural is 'concrete,' i. e. it expresses τόλμη put in action, 'deed of daring.' Cp. Ant. 962 ἐν κερτομοῖσι γλώσσαις. ταῖσδε, 'of which this is the issue.' Cp. infra l. 1392.

l. 47. δόλιος ὁρμάται must be taken closely together. Cp. Phil. 1328 κρύφιος οἰκουρῶν ὄφει.

l. 49. στρατηγίσιν πύλαις. Cp. infra l. 71 αἰχμαλωτῖδας χέρας.

l. 51. δυσφόρους γνώμας, 'overpowering imaginations.' This is better than 'misleading.' The irresistible nature of the affliction is one of the pathetic points of the situation. Cp. ll. 187, 223, 403, 951.

l. 52. τῆς ἀνηκέστου χαρᾶς. These words must be taken with ἀπείργω, not with γνώμας, 'his baleful joy' = his joy in the slaughter of the Atridae, which would have been an ἀνήμεστον κακὸν to the army.

l. 53. σύμμικτά τε, κ. τ. λ. (1) 'The mingled charges of the herdmen, yet undistributed from the spoil,' or (2) 'The mingled spoil, yet undivided, and in the keeping of the herdmen.' The gen. λείας is difficult. It may be taken directly with δδαστα, 'undivided out of the spoil,' or may go with φρουρήματα as a gen. of description, as we might say ἀγέλης βοσκήματα for ἀγελαῖα βοσκήματα (Tr. 20 ἀγῶνα μάχης). But the latter construction weakens the force of δδαστα. Cp. infra l. 146 ἥπερ δορίληπτος ἔτ' ἦν λοιπῇ, which seems to be an echo of this passage.

l. 55. For ἔκαρε φόνον cp. supra l. 40. πολύκερων φόνον, 'horned carnage,' i. e. 'carnage of horned cattle.'

l. 56. κύκλῳ ραχίζων, 'hewing them round about him.' ραχίζω is strictly 'cleaving the spine.'

l. 58. ὅτ' ἄλλοτ' ἄλλον. Strict grammar would require ὅτε δέ, answering to μὲν ἔσθ' ὅτε (l. 56), but the adversative δέ seems to be rendered unnecessary by the adversative ἄλλον. (We find ἄλλο = δέ in O. T. 605 τοῦτ' ἄλλο answering to τοῦτο μὲν in 603). Thus instead of the regular ὅτε δέ ἄλλον τινά, the whole meaning is summed up in ἄλλοτ' ἄλλον. 'And now—in short now one and then another.' There is a similar accumulation of words with a similar effect in Ant. 139 εἶχε δ' ἄλλε μὲν ἄλλε . . τὰ δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων, κ. τ. λ.

l. 59. φοιτῶντα is perhaps used in a literal and also in a metaphorical sense. At once 'ranging' and 'raving.'

l. 60. εἰς ἔρηκ κακά, 'into the net of ruin.' The asyndeton gives force to the verbs, as often, cp. El. 719.

l. 61. πόνου = 'the labour of killing.' The MS. authority is in favour of φόνου, which also furnishes a stronger opposition to ζῶντας in the next line. But πόνου is preferred as the more general and poetical word, and as giving more point to the demonstrative.

l. 64. ἀγρὰν ἔχων = 'possessing a spoil, or quarry,' but θήρην ἔχων in l. 564 is 'engaged in hunting.'

l. 66. *περιφανή*, 'in open day.' By thus summoning Ajax from the tent the poet obtains two advantages, (1) he makes more forcible the contrast between 'Ajax mad, and Ajax sane,' (2) he exhibits him in his degradation to Ulysses, his enemy, who by Athena's counsel is thus prepared to use moderation after his death.

l. 68. *συμφοράν*, i.e. *ὡς ὄντα συμφοράν*. Cp. O. C. 142 *μή μ', ικετεύω, προσίδητ' ἄνομον*, and infra l. 1297.

l. 69. *ἐγὼ γὰρ ἀπείργω αὐγὰς ὀμμάτων ἀποστρέφους* (*ὥστε αὐτὸν μὴ*) *εἰσιδεῖν σὴν πρόσοψιν*. *ἀποστρέφους* is proleptic, 'will hold off the rays of his eyes, that they shall be turned away.' With *εἰσιδεῖν* the negative motion contained in *ἀπείργω* must be repeated; *μὴ* is always omitted after *εἶργω* in Sophocles, and almost always, in all writers, after *καλύω*.

l. 71. For *οὗτος* cp. O. C. 1627, infra l. 89. For *αἰχμαλωτίζας* cp. supra l. 49.

l. 72. *θεσμοῖς ἀπευθύνοντα*, 'straightening behind them,' i.e. 'binding back.' Cp. O. T. 1154 *οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας*. The *ἀπο-* implies movement from the natural position.

l. 73. *δωμάτων*. Cp. infra l. 108 *ἐρκείου στέγης*. However the tent or hut of Ajax was actually represented, in his madness he imagined it to be a palace (O. T. 951).

l. 75. *δειλὴν ἀρεῖς*, 'allow cowardice to rise.' Cp. Eur. I. A. 1598 *πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης* (Jebb), infra l. 1066 *μηδὲν δεινὸν ἐξάρης μένος*, O. T. 914 *ἑψοῦ γὰρ αἶρει θυμὸν Οἰδίπους*. The middle would mean 'take upon yourself,' as in l. 129. So in l. 674 *ἐκοίμισε* is 'allows to rest.' This use of the verb corresponds to the German use of the inf. with *lassen*. Distinguish between *ἀρῶ* from *αἶρω* (ἀ) and *ἀρῶ* from *αἰρώ* (ἀ). (Elmsl. Heracl. 323).

l. 77. *τί μὴ γένηται*; 'lest what should happen' (lit.), i.e. 'What is your fear?' The same phrase occurs Eur. Suppl. 544. *ἀνὴρ* is used in an emphatic sense, as in O. C. 393 *ὅτ' οὐκέτ' εἰμὶ, τηρῖκαυτ' ἀρ' εἰμὶ ἀνὴρ*, 'Is he now for the first time a (brave) man?' The shrinking of Ulysses is not really cowardice, but a natural horror in which humane feeling has a large share.

l. 79. *γελᾶν* is to be taken with *ἥδιστος* as epexegetic inf.

l. 81. *περιφανῶς* is to be taken with *ιδεῖν*, 'in the open daylight.' Cp. l. 66.

l. 82. *φρονούντα*. This acc. with *ἐξέστην* is found in Dem. p. 460, 1 *οὐδένα πώποτε κίνδυνον ἐξέστησαν*. Compare also O. T. 31, O. C. 584.

l. 86. *μέντοι* corrects the doubt expressed in line 84. For *ἄν* cp. Hdt. 4. 195 *εἴη δ' ἄν πᾶν*.

l. 88. *μένουμ' ἄν*, 'I suppose I must remain' = *ἔοικε μενετέον εἶναι* (Plat. Rep. 328 B). For this use of the optative with *ἄν* to express an

intention imposed on the speaker by another cp. O. T. 95 λέγοιμ' ἄν, O. C. 507 χαροῖμ' ἄν.

l. 90. For the actual relation of Ajax and Athena cp. infra ll. 770 foll. It is part of his madness that Ajax regards the goddess as his ally, and promises offerings to the deity whose help he had so scornfully rejected.

l. 94. καλῶς ἔλεξας. The formula implies that Athena wishes to change the subject. Cp. O. T. 859 καλῶς νομίζεις, ἀλλ' ὅμως, κ. τ. λ. ἐκεῖνο. Obs. the pronoun. 'Not this, but that.'

l. 95. πρὸς . . στρατῷ. This construction is due to the metaphorical sense of βάπτειν (= 'Have you been successful in your attack on —?').

l. 96. κόμπτος, sc. τοῦ βάψαι, κ.τ.λ. κοῦκ ἀπαρνοῦμαι τὸ μή. Cp. Ant. 443 καὶ φημι δράσαι κοῦκ ἀπαρνοῦμαι τὸ μή.

l. 97. ἥχμασας χέρα, 'Didst thou make an armed onset?' χέρα is to be taken as in l. 40. Cp. Tr. 355 αἰχμάσαι τάδε, 'to make this armed raid.'

l. 98. οὖδ'. He has them in the tent, close at hand.

l. 100. For the 'oxymoron,' expressing bitter scorn, cp. Ant. 717 ὑπτίοις . . σέλμασιν ναυτίλλεται, ib. 308 foll. οὐχ ὕμιν Ἀἰδης . . κερδαίνων φιλεῖν.

l. 101. The γὰρ is due to εἰεν, 'enough of this, for I,' etc.

l. 102. ποθ σοί, κ.τ.λ. 'How stands his fortune with thee?' 'In what position (as regards his fortune) have you got him?' σοί implies that Ulysses is in the power of Ajax.

l. 103. τοῦπίτριπτον κίναδος, (1) 'the cunning fox,' ἐπίτριπτον has the sense of 'worn down,' 'fine,' cp. τρίβων, περίτριμμ' ἀγορᾶς Arist. Nub. 447. Elsewhere (infra l. 381) Ulysses is termed κακοπινέστατον ἄλημα στρατοῦ. Or (2) 'The accursed fox,' the verbal having here the unusual sense of 'deserving to be crushed' (cp. ἐπιτριβεῖης Arist. Av. 1530).

l. 104. ἐνστάτην, 'rival,' 'opponent.' Ulysses 'stood in the way' of Ajax' preeminence being acknowledged.

l. 108. Ajax in his madness imagines the tent or hut to be a house with a peristyle (supra l. 73). Hence the grandiloquent expression ἐρκεῖον στέγης. πρὸς κίονα. Infra l. 240 κίονι δήσας, we have the dative, and the same variation is found elsewhere.

l. 110. θάνη is of course irregular after θανεῖν οὐ θέλω πρὶν ἄν. The prominent idea is contained in φοινηχθεῖς μάστιγι. 'I would not have him die till he is whipped to death.' Cp. Phil. 1329 παῦλαν ἴσθι τῆσδε μήποτ' ἄν τυχεῖν | νόσου βαρείας . . πρὶν ἄν . . τῶν παρ' ἡμῶν ἐντυχῶν Ἀσκληπιδῶν | νόσου μαλαχθῆς τῆσδε. Ant. 308.

l. 112. χαίρειν, 'to have thy way.' ἐφίεμαι is here followed by the acc. and infin. in preference to the dative (infra l. 116).

l. 114. τέρψις ἦδε σοί τὸ δρᾶν is a refined way of saying τοῦτό ἐστι

τερπνόν, τὸ δρᾶν (τόδε). The acc. to δρᾶν is supplied from ᾗδε. For the article cp. O. T. 1417 ἀλλ' ἄν ἐπαιτεῖς ἐς δέον πάρεσθ' ὕδρ' ἑκταν τὸ πρῶσσειν καὶ τὸ βουλεύειν.

l. 117. Ajax now returns within the tent, and Ulysses is left alone with Athena. The conversation which follows enables us to understand Ulysses' action at the end of the play. His counsel of moderation is directly inspired by Athena.

ll. 119, 120. 'Whom could you have found?' The aorist refers to the past time, ere Ajax had been afflicted with madness. *προνοούστερος*. This has been thought to clash with the Homeric description of Ajax, *Αἴας ἀμαρτόπεπος βουγαῖε* Il. 13. 824. But even in the Iliad Ajax is not wanting in practical intelligence and promptitude (cp. Wunder, p. 14); and deliberate forethought and decision are essential elements in the Sophoclean conception of him.

l. 122. *ἔμπεης* must be joined with *ἐπιοικτεῖρας*, cp. infra l. 563.

l. 123. Ajax is yoked with a demon of disastrous infatuation which drags him helpless to his ruin. Cp. Plato, Phaedrus 254 A (of the dark horse) πάντα πράγματα παρέχων τῷ σύζυγι.

vl. 124. *μᾶλλον ἢ τοῦτόν*, 'so much as my own case.'

l. 125. *ἡμᾶς*, i.e. mankind in general. Cp. El. 1058 foll. *τί τοῦδε ἀνωθεν . . τάδ' οὐκ ἐπ' ἴσας τελοῦμεν*;

l. 128. Ajax had spoken such words, cp. infra ll. 767 foll.

l. 129. *ἄρῃ*, 'take upon thyself,' 'nor exalt on thine own account any lofty demeanour,' the middle is in place here. Cp. supra l. 75.

l. 130. *μακροῦ πλούτου βάθος*. Lit. 'in depth of (vast) treasure.' The words are used in a metaphorical sense without strict reference to the original meaning. Cp. *βαθύπλουτος*.

l. 131. For the sentiment cp. O. C. 567. *ἡμέρας* is not to be limited strictly to 'a day,' it means 'the passing time.' Cp. the common expression *ἐς τόδ' ἡμέρας*. For a Hebrew parallel to the feeling of this place cp. 'The Lord bringeth low, and lifteth up.'

l. 134. 'Entrance-anapaests' are thought to be a mark of antiquity in the construction of a Greek drama: they occur more frequently in Aeschylus than in the other tragedians. The Chorus pace anxiously into the orchestra (round the thymele) before the tent of Ajax, giving utterance to their feelings first in anapaests, and then more excitedly in the lyric strain. *Τελαμώνια* = *Τελαμώνιος*, as in Homer *μέγας Τελαμώνιος Αἴας*. Such uses of the adjective are common in Sophocles, cp. O. T. 267, 400, 451, 1216.

l. 135. *ἀγχιάλου*, 'close on the sea.' An additional attribute, added after the subst., is characteristic of Sophocles, cp. infra l. 219, O. T. 1199; so Eur. Heracl. 750. (Elmsley). Salamis is by the sea, as if a part of the mainland. Linwood explains, 'Insulae enim pars omnis non longe a mari distat, unde et tota insula mari vicina dicitur.' Cp. Aesch. Pers.

888, where the epithet is used of the islands off the shore of Asia Minor. Σαλαμῖνος βάθρον = the firm pedestal of Salamis, cp. infra l. 860 πατρίων ἱστίας βάθρον, Phil. 1000 γῆς τόδ' αἰπεινὸν βάθρον.

l. 136. σέ. The 'Attic' acc. is assisted by the antithesis of σέ δ' ὅταν, κ. τ. λ. Cp. El. 147.

l. 137. ζαμενῆς λόγος ἐκ Δαναῶν, 'a malignant tale, arising from (or set about by the) Danai.'

l. 138. κακῶθρου is best taken with ἐπιβῆ. 'Assail thee with evil murmurings.'

l. 140. The most expressive part is taken for the whole, the eye being that by which fear is chiefly shown. Cp. Eur. Hec. 337 πάσας ὥστ' ἀγρόνος στόμα φοβόγας λείσα, O. C. 794 τὸ σὸν δ' ἀφίεται δεῦρ' ἐπὶ βλητον στόμα. Some have conjectured φήνης. . . πελειάς.

l. 141. νυκτὸς is (1) a gen. of time, 'in the course of,' see on l. 21; but (2) passes into a gen. of possession or of origin, 'tumults pertaining to or arising out of.' Cp. Aesch. Ag. 278 (ποιῶν χρόνου δὲ καὶ π. π.) τῆς νῦν τεκούσης φῶς τόδ' εὐφρονῆς λέγω, where the notion of the genitive is rather 'since when?' than 'when?'

l. 143. ἐπὶ δυσκλείῳ, 'tending to our shame and thine.' ἱππομανῆ. The word has caused much difficulty. It seems to mean 'the meadow where horses run wild,' or 'rejoice wildly.' Schol. τὸν εὐανθεῖ, ἐφ' ᾧ οἱ ἵπποι μαίνονται.

l. 144. Above in l. 54 there is an apparent distinction between the ποίμνας and the λεία. Schnd. (on 53 foll.) supposes that the flocks kept for the use of the army generally were distinguished from the spoil which was distributed to individuals. But it is more probable that the same flocks and herds are spoken of at once as cattle and booty. There is a similar 'hendiadys' in l. 1061 πρὸς μῆλα καὶ ποίμνας πεσεῖν.

l. 147. αἰθωνι, 'flashing,' an Homeric epithet, cp. ἐλίκεσσι βοῦσι, κλυτοῖς αἰπολοῖσι, ἀμεινγὸν ἄνδρα, τάφον εὐρώντα. (p. 53.)

l. 148. Framing such whispered tales Ulysses brings them to the ears of all.' Cp. the Virgilian phrases 'spargere voces ambiguas,' 'fanditor Ulysses,' and infra l. 189 εἰ δ' ὑποβαλλόμενοι κλέπτουσι μύθους.

l. 151. εὐπειστοι, 'de quibus facile persuadetur,' Dind. The word is predicate, εὐπειστό ἐστι νῦν ἃ λέγει, κ. τ. λ. Ajax by remaining at his tent made it easy for Ulysses to persuade the Danai when saying anything to his injury. And they would be specially inclined to believe that some outbreak of his had followed his repulse.

l. 152. τοῦ λέξαντος is not Ulysses. The sentiment is general. Each is more ready to be persuaded than his informant to persuade him.

l. 153. Supply σε, 'insulting thee on the occasion of thy woes;' or the verb may be used absolutely, as in O. C. 1535. The participle adheres closely to χαίρει.

l. 155. ἀμάρτοι. Supply *τις*, from the next clause. The omission after a participle is regular. Others read ἀμάρτοις, which has also some MS. authority; cp. Eur. Med. 191. But the third person suits better here.

l. 157. 'For envy aims her assault against the powerful.' τὸν ἔχοντα, in the sense of 'the powerful,' is uncommon, the plural being usual, as e.g. Eur. Alc. 57 πρὸς τῶν ἔχοντων, Φοίβε, τὸν νόμον τίθης. But cp. Dem. 1123, 25 ἔχοντα καὶ πλουτοῦντα. For ἔρπει in this sense (with dative), cp. Ant. 618 εἰδότες δ' οὐδὲν ἔρπει.

l. 159. There is some doubt whether πύργου ῥῦμα is a 'defence of a tower,' or a 'defence consisting in a tower.' The first is free from tautology. Cp. O. T. 57 οὐδὲν ἐστὶν οὔτε πύργος οὔτε ναῦς ἔρημος ἀνδρῶν. On the other hand, Ajax is called in Hom. Od. 11. 555 πύργος Ἀχαιῶν, and the more metaphorical expression is better suited to the colour of the passage. Cp. Alcaeus, fr. 23 Ἄνδρες πόλῃος πύργος ἀρείϊοι. ῥῦμα is 'means of defence,' as θρέμμα in Plat. Polit. 289 B is 'means of nourishment.'

l. 160. Observe the change in the prepositions μετὰ . . . ἐπὶ, 'in company with,' — 'subservd by.' And for this use of μετὰ cp. Thuc. 2. 63 τὸ γὰρ ἀπραγμον οὐ σώζεται μὴ μετὰ τοῦ δραστηρίου τεταγμένον.

l. 162. 'It is not possible to instruct the foolish in knowledge of this,' i.e. 'in knowledge of what has just been said.' The preposition in προδιδάσκειν is not otiose, but means 'gradually,' 'step by step.'

l. 164. τοιούτων. Sc. ὥστε μὴ προδιδασθῆναι. For this use cp. infra ll. 218, 251, 327.

l. 165. 'To meet these things and make defence.' The preposition is not necessary with ἀπαλέξασθαι, which seems to be used absolutely.

ll. 167 foll. 'But it matters not, for,' etc. It is only in the absence of Ajax that his enemies dare to speak; when he appears they will be hushed. δ' after αἰγυπιδὼν is due to correction; but the alteration is slight, and both sense and metre require some change. Others omit ὑποδείσαντες.

l. 170. ἐξείφνης must be taken with φανείης. Alcaeus 27 ἔπταζον ὥστ' ὀρνιθες ὤκυν αἰετον ἐξάπνας φάνεντα.

l. 172. Ταυροπόλα. Cp. Eur. I. T. 1449 foll. The epithet is in some way connected with Artemis, as inspiring frenzy. (Artemis, as worshipped under this name at Brauron in Attica, was believed to be identical with the cruel goddess of the Tauric Chersonese. Lobeck.) On some coins we find this deity represented as riding a bull. Observe the fem. form in the compound adjective. Ταυρόπολος is more common.

l. 173. μεγάλα has the sense of 'overwhelming,' 'terrible,' cp. infra l. 226 ὁ μέγας μῦθος, Hom. Od. 3. 275 ἐκτελέσας μέγα ἔργον.

l. 174. μᾶτερ αἰσχύνος ἐμῆς, 'fountain of my shame,' is explanatory of τῷ μεγάλῳ φάτι.

l. 175. πανδάμονε, i.e. the property of the whole host. Hence Ajax was in danger from the anger of the army.

l. 176. χάριν is the usual adverbial acc. 'For the sake of a victory from which she gained no reward.' But the sense of χάριν = 'favour,' is perhaps not wholly absent: χάριν ἀκαρπύτου νίκας, being confused with δι' ἀκαρπύτου χάριν νίκας, 'because of unreturned kindness in conferring victory.' Cp. El. 134 παντοίας φιλότητοι ἀμειβόμεναι χάριν. In the first rendering the epithet ἀκαρπύτου must be given in sense to νίκας.

l. 178. ἑδδάρους is a correction. The MSS. have ψευσθείσα δάρους. The dative marks at once the occasion and the cause: cp. Ant. 691 λόγοις ταούτοις, κ. τ. λ.

l. 179. αὖ τιν' is due to conjecture. The MSS. have ἤ τιν', which makes a distinction between χαλκοθύραξ and Ἐνύαλιος. Even if this can be maintained it is out of place here. Other suggestions are ἦντιν', εἰ τιν', σοί τιν'. Better than any of these is ἦ τιν', in which the repetition of the strong interrogative particle may possibly be defended by the extreme curiosity of the Chorus. Ἐνύαλιος. Schud. observes that there was a temple of Enyalios on the island of Salamis according to Plut. Sol. 9. Pindar also (Isthm. 5. 54) associates this name of the war-god with the prowess of Ajax. Sophocles adapts the Homeric epithet (ξυνὸς Ἐνύαλιος Il. 18. 309) to a different meaning. Cp. Eur. Phoen. 1572.

l. 180. ξυνοῦ δορός, 'for an associated spear,' i.e. for help given in battle.

l. 181. μηχαναῖς. For the plur. cp. supra l. 46; and for the notion of 'contrivance' in a god infra l. 1037. ἐτίσαντο λῶβαν. λῶβαν is acc. of the internal object, as in πείραν ἀρπάσαι, cp. l. 2 and note; 'took vengeance in disgracing thee.' Cp. infra l. 217 ἀπειλωβήθη.

l. 183. φρενέθεν, 'from thine own mind.' Cp. Ant. 584 θεόθεν, O. T. 528 ἐξ ὀρθῆς φρενός, and the Homeric expressions, ἐκ θυμοῦ φίλεον, κηρόβι μάλλον (Il. 9. 343, 300). ἐπ' ἀριστερά, 'to the leftward.' So δεξιὰ is 'right-minded.' A still more vague expression for 'wrong' is θάτερον.

l. 185. ἐν ποίμανις πτηνῶν, 'as to fall upon the flocks.' For the participle cp. Ant. 752 ἣ καταπειλῶν ᾗδ' ἐπεξέρχεται θρασύν; Join ἔβαια τόσσον ἐπ' ἀριστερά.

l. 186. 'A plague from heaven may have come.' This is a reason which the Chorus give to themselves to account for Ajax' conduct. ἄν with the optative is used to express various degrees of probability. The 'suppressed protasis' is here εἰ οὕτω τύχοι. This interpretation is confirmed by what the Chorus say afterwards ll. 278, 9 δέδοικα μὴ 'κ θεοῦ πληγὴ τις ἦκη. Cp. Aesch. Pers. 706 ἀνθρώπεια δ' ἂν ται πῆματ' ἂν τύχοι βροτοῖς. νόσος is used vaguely by Sophocles for any distress or disease of body or mind.

l. 187. *κακὸν* . . . 'Ἀργείων φάτιν' is merely the outward manifestation of the *θεία νόσος*. Ajax may be mad and have done what the Argives say, but Heaven forbid.

l. 189. *κλέπτουσι μύθους*, 'spread rumours with secret guile.' Cp. infra l. 1137 *πόλλ' ἄν καλῶς λάθρα σὺ κλέψειας κακὰ*. 'The mighty kings' are the Atreidae.

l. 190. 'Or he' (*ὁ* supplied from *οἱ*) 'of the abandoned Sisypheid stock.' For the gen. cp. infra l. 202 *γενεᾶς*. For Ulysses as the supposed son of Sisyphus cp. Phil. 417 *οὐμπολήτης Σισύφου Λαερτιάδῃ*. Observe that Ajax himself never stoops to this imputation. The patronymic is used as *Θησεϊδῶν* O. C. 1066, by a sort of anachronism; the modern name of the family being carried back to the first generation.

l. 191. If *μ'* is for *με* and not for *μοι*, the acc. is due to the verbal notion (injuring, or the like) conveyed in *κακὸν φάτιν ἔρη*. 'Wrong me not so far as to,' etc. (Cp. Herm. in loc.)

l. 192. (1) 'Thus fixing thy gaze on the tents by the sea,' i.e. not looking beyond the Salaminian encampment, where he has sullenly remained since the judgment of the arms: or (2) 'Thus keeping thine eye within the tent by the sea.' Cp. supra ll. 167 foll.

l. 195. *ποτὲ* must be taken with *δου*.

ἀγωνίῃ σχολῇ. This is usually translated, 'rest from contests;' but it is rather an intermission which is both contentious and perilous. Ajax strives with the chiefs by refraining from combat; and this inaction is full of danger to himself. Thus his *σχολή* is an *ἀγών*, a 'contest full of peril.' For the kind of *σχολή* see infra l. 929 *τοῖά μοι, κ.τ.λ.*, and for similar oxymora cp. *ἀκάρπωτον χάριν* supra l. 176, *ἐκτὸς θυμῷ* infra l. 640. 'Tis sweating labour, to wear such idleness so near the heart' (Ant. and Cleo. i. 3, 93).

l. 196. *ἄταν οὐρανίαν φλέγων*, 'making calamity blaze to the sky.' The image of the conflagration is continued in the following lines.

l. 198. *εὐανέμοις* is not 'windless' (though it may have that meaning elsewhere), but 'having a favourable wind.' The insolent rage of the enemies of Ajax goes forth like a fire carried by the stream of air in a mountain glade, and meeting with no check from any counterblast. The text of this epode is somewhat uncertain.

l. 200. 'Grief has become a settled thing for me.'

l. 201. Tecmessa comes from the tent to meet the Chorus. From her the Chorus learn that Ajax has slain the oxen: from them she learns that the oxen were part of the Grecian spoil. Thus the full extent of the calamity is made known among those who have most reason to be afflicted at it. Tecmessa and the Chorus are united in their love for Ajax; and therefore the poet has united them in the most pathetic

scenes, as here, and infra ll. 784 foll., where the messenger arrives too late to save Ajax; and again, infra l. 891, where the body of Ajax is found. The still nobler grief of Teucer is added afterwards.

l. 202. 'Ye of a race derived from the earth-born sons of Erechtheus.' For the gen. cp. supra l. 190. The connection of Athena and Salamis is assumed in the same way, infra l. 861 κλειναί τ' Ἀθῆναι καὶ τὸ σύντροφον γένος. For ἀπό cp. Ant. 193.

l. 204. τηλόθεν, 'far away,' sc. ὄντος.

l. 205. ὠμοκρατῆς, ὁ ὠμός καὶ καρτερός, cp. ὠμόθυμος infra l. 815, ὠμόφρων l. 931, ὠμοίς ἐν νόμοις πατρός l. 548. Not ὁ καρτερός τοὺς ὠμούς, which would convey no feeling. The very ruggedness of Ajax' spirit was a source of pride to his friends.

ll. 206 foll. 'Is overthrown, stricken by a turbid storm.' The metaphor is mixed. For θολερὸς used metaphorically of madness cp. Aesch. P. V. 885 θολεροὶ δὲ λόγοι παῖδός' εἰκὴ στυγρῆς πρὸς κύμασιν ἄτης.

l. 207. 'What heavy change has this night brought forth from the daylight season (or state)?' With ἀμερίας a subst. ὥρας or καταστάσεως must be supplied. To the conjectural reading ἡρεμίας ('What heavy change from its tranquillity hath fallen upon this night?') it may be objected (1) that it substitutes for the natural antithesis of day and night an awkward opposition between quietness and heaviness, which is unlike the language of Sophocles; (2) that this abstract word is not found elsewhere before Aristotle.

l. 210. If Φρυγίοιο Τελεύταντος is read (as in the MSS.), the syllable Τε must be lengthened as in Ἰππομέδοντος, Παρθένουπαῖος Aesch. S. c. T. 488, 547.

l. 211. Λέχος δουριάλων. So Achilles says of Briseis, αὐτὰρ ἐγὼ τὴν | ἐκ θυμοῦ φίλεον δουρικτητὴν περ ἐοῦσαν Il. 9. 342.

l. 212. στέρξας ἀνέχει is usually translated 'loves with a constant love;' but στέρξας rather means 'deigning to love thee.' For ἀνέχει, 'is constant to,' cp. Eur. Hec. 119 Κασάνδρας ἀνέχων λέκτρ' Ἀγαμέμνων.

l. 213. ὑπέλοις, i. e. give the required hint.

l. 216. ἡμῖν, 'to our woe.'

l. 217. ἀπελωβήθη, 'has been brought to shameful ruin.' There is a tenderness in the use of the passive, implying no blame.

l. 219. 'Blood-stained carcasses slain by the hand.'

l. 220. χρηστήρια, 'victims.' The oxen and sheep are victims which Ajax has sacrificed to the deity of his wrath.

l. 221. οἶαν ἐδήλωσας, 'How hast thou made plain?' Tecmessa has cleared up any doubts of the Chorus about the rumour, in such a way as to overwhelm them with sorrow. αἰθονος. The short vowel is defended by the occurrence of the word αἰθονα in Hesychius between

αἶθον and *αἰθόμενον* (Schmidt reads *αἶθονα, αἰθούμενον*). *αἶθον* is used as an epithet by Aeschylus, S. c. T. 448, Eur. Rhes. 122.

l. 225. τῶν μεγάλων Δαναῶν, sc. the host who are mighty compared with the Salaminians.

l. 226. 'Which the mighty rumour is setting abroad.'

l. 229. περιφαντός . . θανεῖται, as if *περιφαντῆς γενόμενος θανεῖται*, 'disclosed (with his crime) to the open day.' He will be slain in the sight of all, at the very moment when his friends would wish that he might be hidden from the public eye.

l. 231. καλαινούς ξίφεισιν. The epithet is used of a sword which has been used in battle and is dark with stains of blood. Cp. Tr. 856. Or, comparing infra l. 376 *ἑρεμνὸν αἶμ' ἔδευσα*, the epithet may be taken to mean 'in the dark,' 'With darkling sword.' *ξίφεισιν*, 'strokes of the sword,' unless the plural be merely poetical. *ἵππωνόμας* may imply that there were horses mingled among the sheep and oxen in the public herd, *νομῶν* meaning 'to watch,' or rather as Schnd. suggests, the herdsmen were perhaps mounted, as in 'cattle-riding.'

l. 235, ὧν refers to the collective idea present in *ποίμνην*. With *τὴν* supply *ποίμνην*. σφάζ', 'cut the throat.' ἔσω, some edd. compare Aesch. Ag. 1343 *πέπληγμαι καίριαν πληγὴν ἔσω*. Others take the words = 'in the tent.'

l. 236. δίχ' ἀνερρήγνυ, 'tore asunder.'

l. 237. ἀνελών, 'lifting them up,' as opposed to *ἐπὶ γαῖας*. Cp. Od. 14. 425 *νόψε δ' ἀνασχόμενος σχίζῃ δρυὸς*: cp. infra l. 298.

l. 238. We should reverse the order of the words. The tip of the tongue was first cut off, then the whole head. (The tongue was cut in victims, Od. 3. 332 *τάμνετε μὲν γλώσσας*.) Tecmessa mentions only one ram as slain, but Ajax (supra l. 100) thought that he had slain both the Atridae.

l. 240. Cp. supra l. 108. The first ram was Agamemnon, this is Ulysses. Menelaus is passed lightly over.

l. 241. ρυτῆρα is 'a trape.' This Ajax takes and doubles, making it whizz as he plies it.

l. 243. δαίμων. For a similar suggestion cp. O. T. 1258 *δαίμόνον δείκνυσί τις | οὐδείς γὰρ ἀνδρῶν οἱ παρρημεν ἐγγύθεν*.

l. 245. τινα, i.e. *ἐκαστον ἡμῶν*. *κάρα καλύμμασι κρυφόμενον*. Observe the alliteration. To cover the head was a sign of dismay and sorrow. Cp. Od. 8. 92 *ἄψ' Ὀδυσσεὺς κατὰ κράτα καλυφόμενος γοάσκειν*, Livy 4. 12 'capitibus obvolutis.'

l. 246. ποδοῖν κλοπὰν ἀρίσθαι is = *φυγῆν κλέπτειν*. Cp. Eur. Orest. 1499 *ἐκκλέπτειν πόδα*.

l. 250. ναὶ μεθεῖναι, 'to give the ship her way;' the expression is

elliptical. The verb = 'to let go,' comes to be used absolutely, and then acquires a remote object, which is put in the dative.

l. 251. For *τοίας* cp. supra l. 164. *ἐρέσσουσιν* = 'advance:' the same metaphor is found in Ant. 159 *μήτιν ἐρέσσει*. *δικρατεῖς* = 'double in rule.' Cp. Aesch. Ag. 43 *διθρόνον Διόθεν καὶ δισηπτρου τιμῆς ὀχυρὸν ζεύγος Ἀτρεϊδῶν*. The same word is used Ant. 146 of the 'twice victorious' spears of the two sons of Oedipus.

l. 252. *πεφόβημαι*: the perfect expresses the complete, settled nature of the fear, cp. supra l. 139. Death by stoning is frequently mentioned in the tragedians; cp. Ant. 36 *φόνος δημόλευστος*.

l. 255. *ἀπλᾶτος*, i. e. such that no one can go to Ajax with the view of rendering help.

l. 257. *οὐκέτι*, i. e. *ἴσχει νιν*. *λαμπρᾶς ἀπὲρ στεροπᾶς* is usually taken with *ῥέας*, 'like a south wind rushing forth without lightning:' such winds being supposed to come quickly to an end. But it is more probably predicative with *λήξει*, i. e. 'without a fatal end.'

ll. 260-262. 'To see sufferings all our own, wherein no other hand has wrought, causes vehement inward pain.' *ὀποταίνει* probably contains some metaphor, as from a dart (*μελαινῶν ἔρμ' ὀδυνάων*) or some instrument of torture, 'lays the heart upon a rack.'

l. 264. 'The evil is of less account when it is gone.' The gen. is (1) a gen. absolute, and (2) a gen. in regimen with *λόγος*. Cp. the construction infra l. 1162.

l. 267. *κοινὸς ἐν κοινοῖσι*. The phrase is merely an amplification of *κοινός*. *κοινοῖσι* is probably masculine, cp. infra l. 467 *ἐμπροσθὸν μόνος μόνους*, l. 620 *ἄφιλος παρ' ἀφίλοις* . . *Ἀτρεΐδαις*.

l. 269. *ἡμεῖς*. Tecmessa here identifies herself with Ajax.

l. 273. *ἡμᾶς*. The acc. plur. here refers to Tecmessa in contrast to Ajax, cp. l. 276. The plur. is partly due to the idiom which allows a woman to speak of herself in the masc. plur.; but the presence of the child and of attendants helps the expression here.

l. 275. *πᾶς* is adverbial, 'utterly:' cp. infra l. 519 *ἐν σοὶ πᾶς ἔγωγ' ὀρώμαι*. *ἐλήλαται*. For the perfect cp. supra l. 252 *πεφόβημαι*. The expression is Epic.

l. 277. *ἄρα* has here the sense of *ἄρ' οὐ*, with even stronger emphasis. Cp. O. T. 823 *ἄρ' ἔφιν κακός*; *ἄρ' οὐχ' πᾶς ἀναγνος*; where the two forms are united. The difference between *ἄρ' οὐκ* and *ἄρα* in such places is the same as between 'Is not this?' and 'Is this or is it not?' in English.

l. 279. If we read *ἦκη* we may assume that 'vague dread rather than a mere statement of conviction, must be looked for from the Chorus at this juncture.' But the time for 'vague dread' seems to have passed. In their first bewilderment the Chorus put forward the supposition,

l. 186 *ἤκοι γὰρ ἂν θεία νόσος*. They now fear that the supposition is a reality. Hence *ἤκει* is possibly right, although *μή* with the indic. commonly expresses doubt rather than fear. *πῶς γάρ*, i.e. *πῶς γὰρ οὐ*;

l. 281. Cp. Aesch. P. V. 760 *ὡς τοίνυν ὄντων τῶνδ' ἐσσι μαθεῖν πάρα*. 'You may know that these things are as you suppose them to be.'

l. 282. *προσέπτατο* is used in this metaphorical sense, in Aesch. P. V. 644, Eur. Alcest. 421. 'How lit the mischief in the first beginning?'

ll. 285 foll. The most natural meaning of this passage is, 'He at dead of night, when the evening torches were ablaze no longer,' etc. Cp. infra l. 291 *ἀλλὰ νῦν γε πᾶς εὔδει στρατός*. But others translate, 'He at the beginning of the night, when the evening torches were no longer burning,' i.e. had been put out. Others again take *λαμπτήρες* of the stars, which is far-fetched. The *λαμπτήρες* = *οἱ κατὰ τὴν οὐρανὸν φαίνοντες λύχνοι*, cp. Od. 18. 307 *αὐτῶν λαμπτήρας τρεῖς ἕστασαν ἐν μεγάροισιν, ὄφρα φαείνοιν*. Here, then, is another Epic word. See Introd. Anal. p. 53.

l. 287. *ἔξόδους* . . *κενάς*. The plural adds to the indefiniteness of the expression. Cp. the use of *φόνους* for *φόνον* O. C. 962, 990, etc. The acc. is cognate after the verb *ἔρπειν*, cp. *ἀφορμᾶς πείραν* just below.

l. 289. *ἄκλιτος* is further defined by *οὔτε . . οὔτε*.

l. 292. *αἰεὶ δ' ὕμνούμενα*, 'words of familiar sound.' Cp. Eur. Phoen. 438 *πάλαι μὲν οὖν ὕμνηθέν*, Plato, Rep. 8. 549 *Εἴσα καὶ οἱ φιλοῦσιν αἰ γυναικες περὶ τῶν τοιούτων ὕμνῶν*.

l. 293. *ἡ σιγῇ*. The article is used as with an abstract noun.

l. 294. *κάγ' ἄρα μαθοῦσ' ἔλξε'*, 'I saw how it was,' 'I knew his mood, and was still.'

l. 295. *τὰς ἐκεῖ . . πάσας*. 'What happened there,' i.e. abroad.

l. 297. Objections have been taken to *εὐκέρων* as tautological, the idea being already expressed in *ταύρους*. Hence *εὐερον* is sometimes read. But the epithet *εὐκέρων* is a descriptive touch, not out of place in Tecmessa's account of the spoil brought in by Ajax in the dim light, and probably applying to the sheep also.

l. 298. *ἡὺκένεψε*, 'cut the necks from behind.'

l. 299. *ἔσφαξε*, 'cut the throats.' *κάρραχιζε*, 'cleft them through to the spine.'

l. 301. *σκιᾷ τινί*. Cp. supra l. 15 *ἄποπτος*, and note.

l. 302. *ἀνέσπα*, lit. 'plucked out,' i.e. 'tore out from his heart.' The word expresses the eagerness and vehemence of his speech. Cp. Plato, Theaet. 180 A *ὥσπερ ἐκ φαρέτρας ρηματίσκια αλινγματώδη ἀνασπῶντες ἀποτοξεύουσιν*, Arist. Ran. 824 *πινακῆδ' ἀποσπῶν ῥήμαθ' ἱπποβάμονα*.

l. 303. *ἀμφ' Ὀδυσσεῖ*. Cp. infra l. 340 *ἀμφὶ σοὶ βοᾷ*. *συντιθεῖς γέλων πολύν*, 'adding thereto much laughter.'

l. 304. 'What insolence he had gone and wreaked upon them,' i.e. 'What insolent vengeance he had taken upon them.' For the expression

ὑβριν ἐκτίσασαιτο cp. supra l. 181 ἐτίσαστο λώβην. ἴων refers to the ἐξοδοί (l. 287). The part. is generally used of a future event, e.g. Phil. 353 εἰ τὰπὶ Τροίᾳ πέραμ' αἰρήσοιμ' ἴων, etc.

l. 307. ἄτης, 'calamity.' All that met his eye implied ruin to himself, as well as great harm to the Achaeans. In Sophocles the word means not so much infatuation (though that sense is found, e.g. Ant. 623) as the consequence of infatuation.

l. 308. ἐν δ' ἐρείπιοις | νεκρῶν . . ἀρνείου φόνου. 'Among the dead ruins of the slain rams.' The gen. νεκρῶν is descriptive, as in δαστρων εὐφρόνη El. 19, and the like. The words ἐρείπιοις ἐρειφθεῖς are of course connected, 'a ruin among ruins.'

l. 311. τὸν μὲν πλεῖστον χρόνον. 'The greater part of the time.'

l. 312. τὰ δειν' . . ἔπη, 'those dreadful threats.' Tecmessa still remembers the vehemence of Ajax. Cp. Ant. 408 πρὸς σοῦ τὰ δειν' ἐκεῖν' ἐπηπειλημένοι, etc. This seems better than 'all dreadful things' (Herm.).

l. 313. φανοίην is the opt. future, and is due to oratio obliqua, cp. Phil. 352 λόγος καλὸς προσῆν, εἰ . . αἰρήσοιμ.

l. 315. φίλοι. Tecmessa, fearing that she was wrong in obeying Ajax, attempts to secure yet more the sympathy of the Chorus.

ll. 319, 20. It is possible to arrange the order of the words in this passage in two ways, (1) ἐξηγείτο πρὸς κακοῦ ἀνδρὸς (εἶναι) γόους τοιούσδε ἔχειν (= τοιαῦτα γοῶσθαι). Cp. infra l. 581 οὐ πρὸς ἰατροῦ σοφοῦ, etc. and θήραν ἔχον = θηρώμενος: (2) ἐξηγείτο τοιούσδε γόους ἔχειν πρὸς κακοῦ κ.τ.λ. In (2) ἔχειν may be taken as in ἔχειν καλῶς, κακῶς, etc.; or rather, by a modification of the sense given in L. and S., s. v. ἔχω B. iii. 3 = 'that such lamentations come from a heavy-spirited man.' As ἔχειν εἰς = 'point towards,' so ἔχειν πρὸς τινας may mean 'proceed from.' ἐξηγείτο, 'he maintained.'

l. 321. ἀψόφητος . . κωκυμάτων. Similar extensions of the negative are common in Sophocles. ἄσκενος ἀσπίδων, ἀχαλκος ἀσπίδων, etc. Cp. the use of compounds like δίσσαρχαι, δικρατεῖς, δίστολοι, δίστομοι, as variations of δισσοί.

l. 323. κείμενος, 'whelmed in;' the word is metaphorical.

ll. 324, 5. 'Having sunk down amid the slain oxen, remains motionless.'

l. 328. ἐστάλην must be taken in a middle sense. 'I came forth.' Cp. O. T. 115 ὡς ἀπεστάλη.

l. 330. νικῶνται, 'are prevailed upon.' Tecmessa hopes that the Chorus will be able to divert Ajax from his evil intentions.

l. 332. τὸν ἀνδρα, κ.τ.λ. is in apposition to δεινά.

l. 333. Ajax is heard groaning within the tent.

l. 334. τάχ', ὡς ἔοικε, μᾶλλον. 'Soon, as it seems, even more,' i.e. Soon you will assert even more strongly that my story is δεινόν. Cp. τάχα μᾶλλον φήσεις in Plato, Rep. 10. 596 C.

l. 335. *θυῖσθαι* is used of urging dogs in the chase. Cp. Eur. Hipp. 219 *πρὸς θεῶν ἔραμαι πρὸς θυῖται*. Here it takes *βοήν* as a cogn. acc.

l. 338. For *θυνοῦσι* cp. O. C. 7, 'to grieve over the signs of his past frenzy, being still haunted with their presence.' The word *παρῶν* appears superfluous, but such words are not unfrequently added by a kind of redundancy of expression, cp. supra l. 304 *ἰών*, and l. 267. If a change were necessary we might conjecture *φρονῶν*. *νοστήμασι* are here the signs or consequences of madness.

l. 340. *τάλαινα*, as in O. C. 318 of agitation and uncertainty.

l. 343. *ἐγὼ δ'*, 'while I.' The sentence though co-ordinate in form is really subordinate.

l. 344. The Chorus draw their conclusion from the connected character of Ajax' speech. *ἀνοίγετε*. The command is given vaguely, 'Open, some one.'

l. 345. *αἰδῶ*, 'self-reverence.' Cp. especially Eur. Fr. 364 (Erechtheus) *ὅν' αἰδοῦς δ' οὐ λῶον δεινάζομαι*. The Chorus hope that Ajax will be touched with a sense of his own dignity on seeing them. The door of the tent now opens, and Ajax is discovered sitting on a raised platform amid the slain oxen and sheep. This change of scene was accomplished by the eccyclema. Cp. O. T. 1296, El. 1458.

l. 350. *ἐμμένοντες ὀρθῷ νόμῳ*, 'abiding true by a loyal law,' 'continuing true to me in a loyal manner.' *ὀρθῷ νόμῳ* is dative of the manner, and *ἐμμένοντες* is used absolutely (*ἐμμ.*, sc. *τῇ φιλίᾳ*). Cp. Eur. Phoen. 1241 *ἐμμενεῖν*, sc. *τοῖς ὅρκοις*; Thuc. 2. 2 *ἐνέμειναν αἱ σπονδαί*. It is of course also possible to construe *ἐμμ.* *ὀρθῷ νόμῳ* (*τῇ φιλίᾳ*, etc.), but this seems less probable.

l. 351. Ajax compares himself to a ship in the midst of a raging sea. The middle voice of *εἶδον* is far from being uncommon in the tragedians. Perhaps it implies that the spectator takes, or is intended to take, a special interest in the sight before him. Cp. Aesch. P. V. 92 *ἴδεσθέ μ' ὅλα πρὸς θεῶν πάσχω θεός*. The idiom remains in *ἰδοῦ*. *φονίας* may be metaphorical, as in O. T. 24 *φονίου σάλου*, or it may refer to the blood actually streaming from the slain oxen.

l. 355. The observation is intended for Tecmessa, not for Ajax. The nom. to *ἔχει* is *τοῦργον*.

l. 357. *ναῖας ἀρωγὸν τέχνας*, 'helpers in the mariner's craft.' For the gen. cp. supra l. 201 *ναὺς ἀρωγοί*.

l. 359. The sing. *δε* is remarkable after *γένος*. It is explained by the fact that here, as often, the leader of the Chorus is addressed in the name of all. *ἐπὶβας*, 'went aboard ship.'

l. 360. The words *ποιμένων ἐπαρκέσων* are difficult. If allowed to stand, we must suppose that Ajax goes back to the scene of slaughter, being as yet only partially recovered from his madness, and calls on the

leader of the Chorus to do that which the shepherds had failed to do in defence of the flock, viz. to slay him. 'The only shepherd,' i. e. 'the only one to do the duty of a shepherd.' The expression is not perfectly accurate, but compare *μόνος τῶν ἄλλων*. Others read *πημονῶν ἐπ' ἄρκου οὐτ'* (Jebb).

l. 362. *εὐφῆμα φάνα*, as below l. 591, reproves an impious wish.

l. 363. *τὸ πῆμα τῆς ἄτης*. Cp. the Homeric expression *Od. 3. 152 πῆμα κακοῖο*, and *Phil. 765 τὸ πῆμα τῆς νόσου*.

l. 364. The article implies that the epithets express the usual well-known attributes of Ajax; these are placed in strong contrast to his present conduct.

l. 366. *ἀφόβοις θηροῖς* is perhaps best taken as an oxymoron, 'the wild-beasts which cause no terror,' as it were 'the gentle wild-creatures.' The other rendering, 'beasts which have no fear of man,' seems to have less force.

l. 367. *οἶον*, supply *γέλωτα*. The construction is *ὡς πλεον γέλωτος τὴν ὕβριν ὑβρίσθη*. For the passive cp. l. 217 *ἀπελωβήθη*.

l. 369. The sight of Tecmessa, whom Ajax knows to be conscious of the whole truth, combined with the consciousness of the effect of his own ruin on her life, wakes a new pang, and gives rise to this harsh outburst. *ἐκτός*, 'out of my sight!'

l. 371. *φρόνησον εὖ*, 'be of right mind,' 'recover a better mind.' Cp. *O. T. 649 θελήσας καὶ φρονήσας*.

l. 372. Note the position of *μέν*, and cp. *Ant. 557, 1297*.

l. 375. *ἐλίκεσσι* and *κλυτοῖς* are Homeric epithets. The precise meaning of the latter is doubtful. It seems to mean 'bleating' rather than 'famous,' unless it may be referred in this sense to the spoil, as being won by valour. For similar Homeric epithets which Sophocles sometimes turns from their original use cp. *supra l. 175 βοὺς ἀγέλαϊας*, *l. 179, infra l. 890 ἀμεινρόν*: *Introd. Anal. p. 53*.

l. 376. *αἷμα* is cogn. acc. with *ἔδευσα*. 'I made blood to flow.' Cp. the use of *τέγγω* in such passages as *Tr. 850 τέγγει δακρυῶν ἀχραν*.

l. 377. *ἐπ' ἐξαιργασμένοις*, i. e. over a deed that is done and therefore cannot be undone. A fragment of Agathon runs thus (*frag. 5*), *μόνον γὰρ αὐτοῦ καὶ θεὸς στερίσκεται | ἀγένητα ποιεῖν ἄσ' ἂν ᾗ πεπραγμένα*. Cp. *Aesch. Pers. 525 ἐπίσταμαι μὲν ὡς ἐπ' ἐξαιργασμένοις*.

l. 378. This attraction of a clause beginning with *ὅπως* into the infin. is remarkable. There is a similar instance of *ὡς* in *O. C. 385 ἦδη γὰρ ἔσχεις ἐλπίδ' ὡς ἐμοῦ θεοὺς ὦραν τιν' ἔξειν*. Cp. *Aesch. Eum. 799*. *Thuc. 3. 39* has *τίνα ὀλοσθε ὅτινα οὐκ ἀποστήσεσθαι*;

l. 381. *κακοπνέστατον ἄλημα*, 'villain most deeply defiled.' *ἄλημα* occurs again *infra l. 390*, and (as a v. l.) *Ant. 320*. It is commonly explained as 'finely sifted flour,' and thus expresses metaphorically the essence as it were of roguery. But it seems probable that in this place

at least it is meant to suggest 'wandering about,' and so to express nearly the same taunt as in Phil. 1013 ἡ κακὴ σὴ διὰ μυχῶν βλέπουσ' αἰ ψυχή. Ulysses is ubiquitous, and no hole-and-corner business is too mean and dirty for him.

l. 382. γέλωθ' . . ἀγας. The expression is unusual, but expresses loud and long-continued laughter. Cp. ἀγειν ἱερτήν.

l. 384. ἀτώμενος, 'marred,' 'involved in ruin.' Cp. Ant. 17.

l. 386. Ajax is bidden to remember his condition, and abstain from proud words.

l. 388. Telamon, the father of Ajax, was the grandson of Zeus and Aegina.

l. 389. Ἀλημα, see above. It is rather 'wandering' than 'deceiving,' perhaps with a sarcastic allusion to the love of wandering, for which Ulysses was to be famous; cp. πολύτλας ἀνὴρ infra l. 954.

l. 390. δισσάρχας. Cp. l. 251 δικρατεῖς, and the note on l. 321.

l. 395. To Ajax, who had once prayed for light, the light of day is now hateful, and darkness is full of light and comfort. Compare the situation of Oedipus, who, on the discovery of his unconscious crimes, hastens to shut himself off from daylight and the world. The situation would here be rendered more striking by the supposed time of the play. The slaughter of the cattle had taken place in the night, and Ajax awakes to consciousness with the returning day.

l. 396. For ὡς ἐμοί cp. Ant. 1161 Κρέων γὰρ ἦν ζηλωτὸς ὡς ἐμοί ποτε, i. e. 'to my apprehension,' or 'to one in my case.' Cp. O. T. 616 εὐλαβουμένῳ πεσεῖν, and note.

ll. 398-400. Two constructions of these lines are possible: (1) οὐτε γὰρ (εἰς) θεῶν γένος, οὐθ' ἀμερίαν εἰς ὄνασιν τινα ἀνθρώπων ἔτ' ἀξίος (εἰμι) βλέπειν. This requires that the preposition should be supplied in the first clause from the second. Cp. Ant. 366 ποτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει, and O. T. 761; (2) θεῶν γένος may be taken as the acc. after βλέπειν, and γένος supplied with ἀμερίαν ἀνθρώπων, τιν' εἰς ὄνασιν being taken separately = 'for any benefit.' The first rendering appears preferable, from the use of βλέπειν εἰς. Cp. El. 958 εἰς τιν' ἐλπίδων βλέψας' ἔτ' ὀρθήν, infra l. 514. For the omission of εἰμι with ἀξίος cp. O. C. 461, O. T. 92.

l. 403. οὐλίον. This, Wunder's, correction of the unmetrical ὀλίον seems the most probable. Many Epic words are used in this play (supra l. 373), with some change of meaning (οὐλίον must be passive here), and this very word is used again, infra l. 932 οὐλίῳ σὸν πάθει.

ll. 404 foll. These lines are hopelessly corrupt. We may translate, 'Whither, then, may one fly? Whither shall I go and there abide? Seeing that my fortunes here perish, my friends [together with these (perishing creatures)], and we are fallen upon foolish spoils. For

all the army would slay me by violence, striking me with both spears' (alluding to the *δύο δούρε* which each warrior carried). Perhaps *εἰ τὰδε μὲν φθίνει, φίλοι, πάλαι*, corresponding to *ἐξερέω μεγ' ὅσον οὐτίνα*, and omitting *στρατοῦ* in l. 425, may be right. *τίσις δ' ὁμοῦ πέλει* has been suggested. *τὰδε μὲν* is a correction of Elmsley's for *τὰ μὲν*. *τοῖσδ' ὁμοῦ* may be a gloss on *πέλαι*, and this a corruption of *πάλαι*.

l. 412. *πόροι δαίρροθοι*, 'paths of the rushing sea.' *πόροι* is applied to the sea, especially to narrow seas, as the highway between nations. Cp. the Homeric *ὕγρα κέλευθα*. Others take *πόροι* to mean the rivers falling towards the sea, which is not so probable.

l. 413. *νέμος ἐπάκτιον*, 'woods on the promontory' which bounded the operations of the army.

l. 416. *ἀμπνός ἔχοντα*, i. e. *καθέετε*.

l. 417. *φρονῶν*, 'who has feeling.' The word is used like the Homeric *πινυτός*. *τοῦτο . . ἴστω*. 'Those can have no sense of the situation, who fail to see what the end must be.'

l. 420. *εὐφρονες Ἀργεῖοις*. The streams of Scamander, as supplying water to the Argives, are kindly to them, and therefore in a manner hostile to Ajax, cp. infra l. 459 *ἔχθει δὲ Τροία πάντα καὶ πεδία τὰδε*. It is a telling stroke in the madness of Ajax that he should regard even inanimate things as hostile to him, who in his saner mood has such deep tenderness for them. Note that the word *Ἀργεῖοι* in this play seems to be less comprehensive than *Ἀχαιοί*, and to include only the chiefs. Ulysses includes Ajax under this name in l. 1340. But at this moment Ajax has cut himself off from the other chiefs.

l. 423. *μέγα*. Because implying self-comparison with Achilles.

l. 425. *στρατοῦ*. The gen. is to be taken with *οὐτίνα*. Cp. infra l. 541 *θεῦρο προσπόλων | ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς*.

l. 429. *πρόκειμαι*, 'I lie forlorn in dishonour.' Eur. Tro. 1178 *ὦ χεῖρες, ὡς εἰκοθε μὲν ἡδέας πατρὸς νέκτησθ', ἐν ἀρθροῖς δ' ἐκλυτο πρόκεισθε* (lie helpless) *νῦν*.

l. 428. *οὐδ'*. Elmsley proposed *οὐδ'*, and has been followed by many edd., on the ground that *οὐ* can only be followed by *οὐδ'*. Cp. Elmsley, O. T. Praef. xxxv, Med. 4, and Hermann's note. But the rule is too stringent; when the negative increases in force *οὐ* is no doubt followed by *οὐδέ*; but this is not necessary when *οὐ . . . οὔτε* represent *οὔτε . . . οὔτε*, and the negative is nearly balanced, applying equally to both clauses.

l. 430. 'Alas! Who would think that my name would thus suit my sorrows, and become a name for them?' Ajax is struck with the similarity of *Alas* and *alaí*. Such playing upon names is common in Greek. See especially Od. i. 62 *τί νύ οἱ* ('Οδυσσεῖ) *τόσον ᾠδύσας*, Ζεῦ; Cp. Elmsley, Bacchae, 508. Names were supposed to stand in close connection with the nature or history of the person named. So Pindar

derives *Alas* from *αἰετός* Isthm. 5. 35. *ἐπώνυμον* is a supplementary predicate.

l. 432. *καὶ δις καὶ τρίς*, i.e. more than *δι* *δί*. Cp. *τριμάχαρος καὶ τετράκις*.

l. 433. For *τοιούτοις*, giving a reason, cp. supra l. 164. It can be used with or without *γάρ*, as *τοιούσδε*, supra l. 148.

l. 435. *καλλιστεία* is acc. with *ἀριστεύσας*. The word is either used = *καλλιστεύματα*, 'the most beautiful given as a prize,' with reference to Hesione, or it means 'the prize of honour,' i.e. the prize, not of one who is *κάλλιστος*, but who has done *κάλλιστα ἔργα*.

l. 438. *Τροίης* is gen. of apposition, like *δοτυ Θήβης*, etc. *ἐπελθών*, 'coming after him.' Cp. *ἐφεδρος, ἐφίκευ, ἐπιγαμία*, etc. *σθένα* refers to bodily strength, not to an army.

l. 439. *ἀρίστας*, 'having made good.' Cp. infra l. 535 *ἀλλ' οὖν ἐγὼ φύλαξα τοῦτό γ' ἀρίσται*. Extensions of the use of the cognate accusative are very common in this play.

l. 440. *Ἀργείοισιν*. For the dative = 'before,' 'in the sight of,' cp. O. T. 40 *ὃ κράτιστον πᾶσιν Οἰδίπουν κῆρα*.

l. 444. *αὐτ' = αὐτά*, i.e. *τὰ ὄπλα*. *μάρπτω* has the sense of the Latin *occuro*. It brings before the eye the eager grasp which Ajax would have laid upon the arms. *οὐ τις ἄλλος ἀντ' ἐμοῦ*, 'none but I.' *ἄλλος* is really pleonastic. Cp. O. T. 7 *παρ' ἀγγέλων . . ἄλλων ἀκούειν*.

l. 445. *παντοῦργός* not = *πανουργός*, but rather a mental 'jack-of-all-work.' Cp. supra l. 381. There is a marked opposition between *φρένας* and *κράτη*. Ajax, in his consciousness of physical strength, has a contempt for the cunning of Ulysses.

l. 446. *ἐπραξαν*, 'made them over.' The word implies underhand dealing, cp. O. T. 124 *εἰ τι μὴ ξὺν ἀργύρῳ ἐπράσσει' ἐνθένδε*. *ἀνδρὸς . . κράτη*, 'pushing aside the prowess of this arm.'

l. 447. *διάστροφοι*, sc. *γενόμεναι*.

l. 448. *ἀπηῆξαν*, 'had swerved from,' 'started aside from.'

l. 449. *ἐψήφισαν*. The middle voice is more common. Here the active is used, because the Atridae did not merely give their votes, but determined the voting. There is a similar distinction between *ἐπισκήπτειν* and *ἐπισκήπτεσθαι*.

l. 450. The usual epithet of Athena is *γλαυκῶπις*, on which Sophocles here refines. Ajax recalls the fatal glances of Athena as she urged him on.

l. 451. Cp. supra l. 49 *καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίσιν πύλαις*. 'Already in the act to level my hand against them.'

l. 453. *ἐν τοιοῖσδε*, 'on such as these.' He turns a remorseful eye on the slain animals lying round him.

l. 455. *ἐμοῦ μὲν οὐχ ἐκόντος*. It was not the will of Ajax that his enemies should escape. As yet he is far from the mood of acquiescence expressed in l. 668 *ἀρχοντές εἰσιν, ὥσθ' ὑπεκτέον*.

l. 456. βλέπτοι, 'hinder,' the earlier meaning of the verb; with metaphor from a race.

l. 457. For the optative cp. ll. 521, 1344. This feeling that he is abhorred of heaven and earth and man is characteristic of an unsettled mind, and he is also suffering from a shame which makes life intolerable. But these feelings have a logic of their own, and seize on the strongest reasons in their favour, viz. the harm he has done both to the Trojans and now to the Achaeans. Cp. the position of Coriolanus between Rome and Antium.

ll. 459-461. Observe the resolved feet, having an effect like that of a 'tremolo' in singing.

l. 461 μόνους is predicate with ληπών, 'having left them to themselves.'

l. 462. καί, ('then'), joins the question immediately with what precedes, as in the common καὶ πῶς; The thought of going home suggests in a moment the interview with Telamon, and must therefore be abandoned at once. ποῖον δμμα=πῶς τοῦμὲν δμμα; Cp. O. T. 421 ποῖος Κιθααρὸν οὐχὶ σύμφανος τάχα; also ib. 1371 foll. δμμασιν ποῖοις βλέπων, κ.τ.λ. He is thinking of eye meeting eye, and how his countenance will fall when he comes before his father. For δμμα cp. l. 977 ὦ ῥύναίμου δμμ' ἐμοί.

l. 464. τῶν ἀριστέων, 'that meed of valour.' The article has a demonstrative force.

l. 465. ὃν αὐτὸς ἔσχε, κ.τ.λ. Namely, Hesione, supra l. 435. στέφανον εὐκλείας, 'a glorious crown.' For the descriptive genitive cp. El. 19 μέλαινα δ' ἄστρον .. εὐφρόνη, Eur. I. T. 857 ἐς κλισίαν λέκτρον, 'to the marriage tent.'

l. 467. μόνος μόνους. The latter word is added merely for the sake of the repetition, so as to give emphasis to the notion of 'single fight.'

l. 469. Ajax cannot die by a death, however honourable, which would give joy to his enemies.

l. 472. φύσιν γ', 'in my nature' whatever I may be λόγους, 'in seeming.' See above ll. 364-67. Cp. O. C. 270 πῶς ἐγὼ κακὸς φύσιν; Eur. Hipp. 1191 Ζεῦ, μήκέτ' εἴην εἰ κακὸς πέφυκα' ἀνὴρ.

l. 473. τοῦ μακροῦ βίου. For the article cp. O. T. 518 βίον τοῦ μακράωους. Life is either long or short. The article marks one of the two alternatives.

l. 474. 'Who being in evils finds no respite therefrom.' κακοῖσιν is a dat. of circumstance=ἐν κακοῖσιν. Cp. Ant. 691 λόγοις τοιοῦτοις, οἳ σὺ μὴ τέμνεις κλύων.

ll. 475, 6. These lines have been translated in various ways. 'What delight has day alternating with day, (or 'compared with day, or 'beyond day,' i.e. one day more), since it merely exposes us to death

and rescues us from it,' or 'since it merely brings us nearer death and then removes us from it,' i.e. 'there is no pleasure in a life which is merely a respite from death.' Herm. 'Quid potest dies cum die alternans oblectationis afferre, quum nihil nisi de moriendi necessitate aut addat aliquid aut differat?' Linwood: 'adding to the account of life and taking off from (i.e. deferring) death.' The construction of the genitive τοῦ, κ.τ.λ. is not very satisfactory in any of these translations, and the γε is without force. Both these difficulties are obviated if the sense of τί is continued to the second clause. 'What pleasure can day following day' (Shakespeare's 'drawing days out') 'afford,—at least by adding or subtracting what from death?' Cp. El. 1485, 6 τί γὰρ βροτῶν ἄν ξὺν κακοῖς μεμιγμέναν θηήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι; Jul. Caes. 3. 1 'That we shall die, we know, 'tis but the time, and drawing days out, that men stand upon.' Such variations as ἡμαρ ἡμέρα are common, cp. Ant. 596 γενεάν γένος, Eur. Hec. 410.

1. 477. οὐδενὸς λόγου, 'at any reckoning;' cp. O. C. 1225 μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον. Genitive of value: 'as worth any account.'

1. 478. κεναῖσιν ἐλπίσιν, 'empty hopes,' i.e. 'hopes of what cannot happen,' such as the hope that by living in dishonour a man may attain to honour.

1. 481. ὑπόβλητον, 'suggested,' cp. supra 1. 189 ὑποβαλλόμενοι, and O. C. 794 τὸ σὸν δ' ἐπῆλθε δεῦρ' ὑπόβλητον στόμα. For the adjective followed by the descriptive genitive cp. infra 1. 1004 ὃ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς.

1. 484. γνώμης κρατῆσαι, 'to sway your judgment.'

1. 485. τῆς ἀναγκαίας τύχης, 'helpless fortune,' i.e. 'the lot of the helpless.' It is however doubtful whether ἀναγκαία means 'irreversible' or 'under constraint.' Cp. infra 1. 803. In El. 48 the meaning is more clear—'a crushing calamity.'

1. 488. εἴπερ τινός. For the attraction cp. Xen. Mem. 2. 9. 3 χαρίζομενον οἷψ σοι ἀνδρί. For σθένοντος ἐν πλούτῳ cp. infra 1. 613 θουρίῳ κρατοῦντ' ἐν Ἄρει. Φρυγῶν is to be taken with τινός.

1. 489. Observe the slight doubtfulness of πον contrasted with μάλιστα.

1. 490. χεῖρὶ is added loosely after ἔδοξε. The gods may (πον) have willed it, but Ajax was clearly the agent in determining the event. This appeal to the power of her master (the ὀμοκρατῆς) shows the naïve tact with which Tecmessa has adapted herself to the character of Ajax, who did not care to be second, even to the gods.

1. 491. λέχος is cogn. acc., 'joined in thy wedlock,'—'joined in wedlock with thee.' εὖ φρονῶ τὰ σά, 'my thoughts are devoted to thy welfare,' 'all that is thine is mine.' In heart and brain alike Tecmessa is watchful for the good of Ajax.

l. 493. ἢ συναλλάχθης ἐμοί, 'where thou wast reconciled with me.' Till then, Ajax was the enemy who had ruined her home. Cp. Aesch. S. c. T. 363-65. Since then, he was her only friend.

l. 494. βάζειν .. λαβεῖν, like αἰτίαν .. λαβεῖν, etc. ἀλγαντήν = 'causing pain.' βάζει in tragedy is a loud and sudden utterance, generally unpleasant. Cp. Eur. Hippol. 119 εἴ τις σε .. μάταια βάζει.

l. 495. ἐφέει. ἐπὶ seems to retain in composition the meaning, 'in the power of.' Cp. infra l. 1297 ἐφῆκεν ἑλλοῖς ἰχθύσιν.

l. 497. ταύτῃ, refers back to εἰ. The death of Ajax is alluded to as a hypothesis, the results of it as a fact occurring in time. This distinction is lost by reading ᾗ. 'If we lose you,' is far more pathetic than 'when you die.' Cp. O. C. 1443 εἰ σου στερηθῶ.

l. 500. τις = 'many a one,' as often in Homer.

l. 501. λάπτων, 'shooting at me;' so we have λόγοις βάλλων, θείων, ἀράσων, etc.

l. 502. ἰσχυσε, 'was mightiest when alive.'

l. 503. λατρείας, the plural refers to acts of mean service. ζήλου = the admiring envy with which Tecmessa was regarded by the other captive women. Cp. Eur. Med. 243 ζηλωτὸς αἰών, (of the happy wife).

l. 504. δαίμων, 'my fate,' i.e. the genius of my life. Cp. O. C. 76 πλὴν τοῦ δαίμονος, Hom. Od. 5. 396 στυγερὰ δὲ οἱ ἐχραε δαίμον.

l. 505. Ajax has no other son than Tecmessa's child. Hence his race will be disgraced by the slavery of Eurysakes and Tecmessa.

l. 507. προλείπων, 'abandoning,' *pro* as in *πρόκειμαι* supra l. 428.

l. 509. ἀρᾶται, 'prays;' the word is rare in a good sense. Cp. O. C. 1444 σφῶν δ' οὖν ἐγὼ θεοῖς ἀρώμαι μήποτ' ἀντήσαι κακῶν.

l. 511. διοίσεται, 'shall live out his life.' Cp. Rhes. 982 ἅπαις διοίσει. σοῦ must be taken with *μόνος*, and this as supra l. 461 *μόνους τ' Ἀτρεΐδας*. The middle voice has a distinct (subjective) meaning, 'shall carry through his life of himself' (*ἀφ' ἑαυτοῦ*). Hermann's interpretation, 'will be pulled to pieces by,' is perhaps worth considering. Middle futures have often a passive meaning, and *οίσεται* is passive in Eur. Or. 440, and *ἐξοίσονται* in Hdt. 8. 49, *ἐξοισομένον* ib. 8. 76 (Veitch, Greek Verbs).

l. 512. ὅπ' ὀρφανιστῶν, 'tended by (at the mercy of) orphan-guardians.' The preposition is used partly in the sense of 'accompanied by,' and partly as if *διοίσεται* were a passive verb; cp. *πάσχειν ὑπό, θήσκειν ὑπό*, etc.

l. 514. εἰς ὃ τι βλέπω, 'to which I may look for support.' Cp. supra l. 399 *Βλέπειν .. εἰς ὅνασιν ἀνθρώπων*, Ant. 922 *τί χρεῖ με τὴν δύστηνον εἰς θεοὺς βλέπειν*; El. 959 *εἰς τίν' ἐλπιδῶν βλέψας* ἐτ' ὀρθήν; *βλέπω*, subjunctive. (Observe *ἱ + βλ.*)

l. 516. ἄλλη μοῖρα, 'another doom.' Ajax has already been placed

on an equality with Fate, supra l. 490 καὶ σὴ μάλιστ'α χειρὶ. We are not allowed to think of Ajax as causing the death of Tecmessa's parents, though he has devastated her country and reduced her to slavery.

l. 517. θανασίμους οὐκίητορας. There is an association from the literal meaning, 'has taken down.' Cp. Eur. Supp. 899 κατὰ με πίδον γὰς ἔλοι. Other translations are, 'destroyed them so that they are,' or perhaps with reference to the legal meaning of καθαιρεῖν, 'condemned them to be.'

l. 518. Throughout this speech, and more especially in this passage, there is an echo of Il. 6. 405-496.

l. 519. ἐν σοὶ... σέβωμαι, cp. ἐν σοὶ κείμει, εἰμὶ. For πᾶσα cp. supra l. 275 πᾶς ἐλήλαται.

l. 520. Tecmessa has been urging the topics which she thinks most likely to move Ajax. She cannot end without one more appeal to his love for her.

ἀνδρὶ after προσεῖναι.

l. 523. She ventures on concluding on this indirect reproach, hoping to rouse Ajax and divert him from his purpose.

l. 525. 'I would that thou wert moved in spirit, even as I am.' ἔχειν οὐκταν = to be touched with pity.

l. 526. αἰνέσις, 'approve,' in the sense of 'agreeing to.'

l. 528. εὖ with τελεῖν, 'to carry out to the end.' τολμῶ, 'can bring herself to.' Cp. Aesch. P. V. 999 τόλμησον, ὦ μάταιε, τόλμησόν ποτε πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν. Ajax knows that Tecmessa will be reluctant to bring the child.

l. 530. The division of a tribrach into three words is not uncommon when the words τὸν ἑμὸν form part of the foot, e.g. Aesch. S. c. T. 530, Eur. Hec. 10, 1185, 1203, 1234, I. T. 966. Cp. also Phil. 651, O. T. 967 πατέρα τὸν ἑμὸν· ὁ δὲ θανάων.

l. 531. καὶ μὴν... γε. The particles (cp. l. 539) imply that there was a hindrance in the way of complying with the request of Ajax. φέβουσι, the plural is intensive. 'Indeed in my fears I have put him out of the way of harm.' 'Do you mean in the midst of this unhappiness, or how?'

l. 532. τί μοι λέγεις; cp. O. T. 954 τί μοι λέγει; (precatory μοι).

l. 534. The genitive following πρίπον may be explained by the analogy of ἄξιον, and by the meaning of the genitive. Conversely, we have ἄξιον with the dative. So ἐπόμενος sometimes takes the genitive in Plato. Cp. also Menex. 239 C πρεπόντως τῶν πραξάντων.

l. 535. ἀλλ' οὖν = 'well, that being so.' For the particles cp. Ant. 84 ἀλλ' οὖν προμηνύσῃ γε τοῦτο μηδενί. Tecmessa claims credit for what she has done. 'This service at least was due to my watchfulness.' For τοῦτό γ' ἀρκέσαι cp. supra l. 439 οὐδ' ἔργα μείω χειρὸς ἀρκέσαι ἐμή.

l. 536. ἐπήμεσα. The aorist is significant of instant and hearty commendation. Cp. El. 668 ἰδεξάμεν τὸ ρηθέν. ἔθον, cp. O. T. 134 τῆσδ' ἔθεσθ' ἐπιστροφήν.

l. 537. Tecmessa has gained her point in excusing the absence of the child, and now ventures to ask what further service she can render. The second ἄν is perhaps not merely repeated but to be taken with a participle supplied from ἀφελόμην = ὡς ἐκ τῶνδ' ἂν ἀφελούσα.

l. 539. The dative of the agent is rare except with the perfect passive. Cp. infra l. 722 κυδάζεται τοῖς πᾶσιν Ἀργείοισι. The prepositions 'with' and 'by' are often confused in early English dramatists.

l. 540. μὴ οὐ is justified because μέλλει contains a negative notion and the sentence is interrogative. Cp. Aesch. P. V. 627.

l. 541. προσπόλων is a partitive genitive with ὅσπερ. Cp. l. 544.

l. 543. ἔρποντι, sc. τῷ προσπόλῳ. For λαλειμμένῳ λόγων, 'not catching what is said,' cp. Eur. Or. 1085 ἢ πολὺ λέλειψαι τῶν ἐμῶν βουλευμάτων. It is an idiomatic expression, something like 'to seek' in English.

l. 544. 58e. The attendant now comes in sight.

l. 545. Ajax is sitting above the stage amid the carcasses of the slain animals. He desires that his child may be lifted up to him. For the inverted position of οὐ cp. Ant. 96 πείσομαι γὰρ οὐ, O. C. 1365 εἰ δ' ἐξέψυσα τάσδε μὴ 'μαντῶ τροφούς, O. T. 527, Eur. Alc. 682 ὀφείλω δ' οὐχ ὑπερβήσκειν σθέν. For the postponement of the particle που cp. Ant. 726 οἱ τηλικοῖδε καὶ διδαζόμεσθα δῆ;

l. 547. δικαίως, 'truly.' Cp. O. T. 853 φανεί δικαίως ὀρθόν, Tr. 348 ἢ πρόσθεν οὐ δίκαιος ἄγγελος παρῆν, and also the use of πανδίκαιος, e.g. O. C. 1306 ἢ θάνοιμι πανδίκαιος.

l. 548. νόμοις, 'courses.' Cp. Ant. 191 τειοῖσδ' ἐγὼ νόμοισι τῆσδ' ἀξίω πόλιν. For ὅμοις cp. ἁμοκρατῆς, supra l. 205, and note.

l. 549. For the change of subject cp. O. T. 1089 μὴ σέ γ'... αὔξειν, καὶ χορεύεσθαι παρ' ἡμῶν.

l. 552. Ajax in praying for his son's happiness reflects that even now the child is in one respect happier than himself.

l. 553. 'That you have not in any way perception of these miseries.' οὐδὲν is adverbial, and κακῶν is the genitive after ἐπισπθάνει.

l. 554. Cp. Tr. 144 τὸ γὰρ νεάζον.. ἡδοναῖς ἁμοχθον ἐξαίρει βίον. The line is not unlike Sophocles, but it is not wanted here, and has probably slipped in from a quotation in the margin.

l. 555. 70a. For the omission of ἂν cp. Tr. 148, Phil. 764.

l. 556. This construction of δεῖ with ὅπως, instead of the more usual infinitive, occurs again Phil. 55 τὴν φιλοκλήτου σε δεῖ ψυχὴν ὅπως λόγασιν ἐκκλέψει, also Cratinus, Nem. 2 δεῖ σ' ὅπως μῆδεν διόσεις. It

may have arisen from two constructions, *δαί* with the infin., and *δπως* with the fut. in the sense of 'see that you do,' etc.

l. 557. *ἐν ἐχθροῖς*, i.e. 'in dealing with your enemies.' Cp. *infra* l. 1315 *ἐν ἐμοὶ θρασύς*, and note on l. 1092.

l. 558. The child is compared to a young plant, 'quam mulcent auræ, firmat sol, educat imber.' The same imagery is used in *Tr.* 145. Cp. *Il.* 18. 56 *ὁ δ' ἀνέδραμεν ἔρπει ἴσος*.

l. 559. *χαρμονήν*, accus. in appos. to the sentence. For the language cp. *Eur. Ion* 1379 *παιδὸς ἀπολέσασα χαρμονάς*. 'To this thy mother's joy.'

l. 561. *λώβαις*, 'acts of outrage.' Cp. *Il.* 46, 1392, *El.* 1196 *καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς*.

l. 562. *τοῖον*. Cp. *supra* l. 148 *τοιούσδε λόγους*, l. 251 *τοίας ἐρέσσουσιν ἀπειλάς*. *πυλωρὸν φύλακα*, 'a watchman of the gate,' i.e. trusty watchman. The preposition *ἀμφί* is connected with the verbal meaning in *φύλακα*, (*φυλάσσειν ἀμφί*). For the chosen man as warder of the gate see *Nisus* in *Virg. Aen.* 9. 174.

l. 563. *τροφῆς δοκνον*, 'active to maintain thy life.' *ἐμπα* has reference to *κεῖ*, cp. *supra* l. 121 *ἐποικτεῖραι δέ νιν δύστηνον ἐμπα καίτερ ὄντα δυσμενῇ*. For the shortened form cp. *πάλι* in later Greek.

l. 564. *οἰχνεῖ*, 'roams,' 'goes to and fro,' as a hunter seeking his prey. The word is used in *El.* 165, 313, of the lonely pacing of one in grief.

l. 566. *ὕμιν τε*. Ajax gives a charge in common to the Chorus and Teucer, and adds a message which the Chorus are to convey to Teucer, thus giving them a part in the fulfilment of his last wishes.

l. 569. *Ἐριβοία*. The case of the word is not influenced by *λέγω*. Cp. *Ant.* 567 *ἀλλ' ἦδε μέντοι μὴ λέγ', οὐ γὰρ ἔστ' ἔτι*. *Eriboea* is mentioned by *Pindar* as the mother of *Ajax*, *Isthm.* 5. 65. There is a touch of pathos in this mention of the mother's name. Some think this is to distinguish *Eriboea* from *Hesione*.

l. 572. *θήσουσι*. The construction is carried on with *δπως*, hence the future. *τιθέναι* as in *τιθέναι δῖον*. *ὁ λυμεὼν ἐμός*. The order of the words is against the grammatical rule that attributes have the article (e.g. *ὁ ἀγαθὸς Σωκράτης* not *ὁ Σ. δ.*). But the possessive is sometimes placed as above for peculiar emphasis. *Quasi ὁ λυμεὼν .. ἐμός λυμεὼν*. Cp. *Eur. Hipp.* 683 *ὁ γεννήτωρ ἐμός*.

l. 574. *αὐτὸ* anticipates *σάκος*. It is the principal piece of armour, familiar to *Ajax* and to others as a part of himself.

l. 577. *τεθάψεται* is a future for the imperative, expressing confident certainty. There is no reason to suppose that the construction with *δπως* is continued here. These injunctions are fulfilled by *Teucer*, *infra* ll. 1407, 8.

l. 579. *ἐπισκῆνους*, 'before the tent.' See l. 3 *ἐπὶ σκηναῖς*.

l. 580. φιλοίκεστον, 'fond of weeping' (οικτίζεσθαι), or 'prone to self-pity.'

l. 581. 'It does not mark a skilful leech to drone charms over a wound which needs surgery.' For *πρὸς* with the gen. cp. supra l. 319.

l. 582. *τομῶντι*, 'crying for the knife,' a desiderative. For charms as a species of medicine cp. Tr. 1001 foll. See also Thuc. 2. 47, Od. 19. 457.

l. 583. *προθυμίαν*, 'this eager vehemence,' i.e. these eager solicitations to shut up the tent.

l. 586. *σωφρονεῖν καλόν*. The advice is given in the same spirit as before, l. 293 *γύναι, γυναιξὶ κόσμον ἢ σιγῇ φέροι*.

l. 588. *θεῶν* is to be 'scanned' as one long syllable: cp. infra l. 1129. For *προδοὺς γένη* cp. O. T. 577 *γῆμας ἔχεις*, etc. 'Do not be guilty of betraying us.'

l. 590. Ajax is not a debtor to the gods that he should yield to an appeal in their name. Whatever sin he may have committed against them has been more than atoned for by the cruelty of Athena to him. (Thuc. 7. 77). His impiety is reproved by Tecmessa. *ἀρκεῖν* = *praestare*, cp. supra l. 429 *ἔργα... ἀρκέσας*.

l. 593. *οὐ συνέρξεθ'*. As Tecmessa hesitates to comply with his request he turns to the attendants. Cp. supra l. 344 *ἀλλ' ἀνοίγετε*. While Ajax is thus closed up in the tent, Tecmessa retires to her own apartment with the child. The form *συνέργω* is Ionic: but Plato also uses *ἐνερξίς* not *ἐνερξίς*.

ll. 596 foll. The Chorus, who are mariners much more than warriors, express their longing for home and their weariness of Troy: from this they pass to the madness of Ajax and the grief which Telamon and Eriboea will feel when they hear of the affliction of their son. *ὦ κλεινὰ Σαλαμίς*. Sophocles is speaking as an Athenian of the fifth century B.C. The anachronism would be readily condoned by his audience.

l. 597. Though *ἀλίπλαγκτος* has the most authority, *ἀλίπλακτος* seems preferable. For how can an island be said to 'wander on the sea?' There are the *πλαγχθεῖσαι πέτραι*, and Delos, in the myth, was once a 'wandering' island, but no legend of the kind is connected with Salamis. If *ἀλίπλαγκτος* is retained, it must mean 'wandered round by the waves.'

ll. 600 foll. The text is very uncertain. Translate, 'But I unhappy—long time is it since I, abiding in the meadow of Ida, 'midst the grass of the flocks, for ever keep my nightly watch, worn out by time without count (of the days).' Cp. infra ll. 1206 foll. *κείμεν δ'... δεῖ πυκναῖς δρόσοις τεγγόμενοι κόμας*. The Chorus are weary of inaction as well as of exile. They long either to be in rocky Salamis or at sea. Another reading is *Ἰδαία μύμνω λειμῶνι* *ἀποινα, μηνῶν ἀτήριθμος*,

αἶδν ἐνὶ νόμῳ, κ.τ.λ., i.e. 'I wait for my reward in the meadows of Ida, without count of months, ever worn by the steady march of time.' But this involves violent changes, and the meaning is harsh. *μηνῶν* suits admirably with *ἀνήμερος*, but *μήλων* is required for *πόα* (*ποιά*), which can hardly stand alone. The reading 'Ἰδᾶδι μῖνον χειμῶνι πόα τε, μηνῶν, κ.τ.λ., 'I wait in the land of Ida winter and summer,' etc., is very improbable. *ἀνήμερος*, though in the nom. case, really qualifies *χρόνῳ* (for which *πόνῳ* has been conjectured).

l. 606. *κακὴν ἐλπίδ' ἔχων*, 'cherishing a miserable hope,' i.e. 'such a hope as the miserable have,' 'misery's hope.' This meaning is required by *ἔτι ποτέ*. The hope of release by death is nearer than return. Cp. 'the haven of the grave,' Shelley (Euganean hills).

l. 608. *ἀΐθλων*. Probably not 'destructive' as in Homer, but 'gloomy.' Observe the assonance.

ll. 609, 610. 'And abiding with me, fast by my side, is Ajax stricken beyond healing.' *ἔφεδρος* is perhaps used in the simplest sense = 'seated near,' or, 'close at hand,' i.e. no longer going forth to battle. Cp. supra l. 194 *ἀνα ἐξ ἐδράνων ὄπου . . στηρίζει ποτέ*. 'Sic et de exercitu in terram exposito.' Eur. Rhes. 954 *ἔφεδρος γῆς στρατός*. This suits with *ξύναιλος*. The word has been commonly taken in the technical sense of a third combatant, i.e. one who takes up the cause of the vanquished, and must be met by the conqueror, as an additional foe. Cp. Aesch. Cho. 866 *μόνος ὢν ἔφεδρος*. Thus the Chorus would regard Ajax in his incurable madness as an additional foe, in so far as he would bring upon them the resentment of the Greeks in addition to that of the Trojans.

l. 611. *ξύναιλος*, 'abiding with.' Cp. supra l. 321.

l. 614. *φρενὸς οἰοβότας*, 'a lonely feeder of his mind,' or, 'a lonely feeder in respect of his mind.' As elsewhere, an Homeric picture is used metaphorically to describe a state of mind. See ll. 6. 200-202 *ἀλλ' ὅτε δὴ . . πάτον ἀνθρώπων ἀλεείναν*. Cp. *οἰοβούκοις, οἰόπολοις*. He turns his mind away from all others, like a herdsman driving a single heifer apart from the herd. The Chorus know that Ajax is recovered from his madness, but they do not know his present purpose. He has shut himself up from them in the gloom of the tent. Another rendering is 'mente destitutus.'

l. 615. The question has been raised whether *εὔρηται* is passive or middle, 'has been found a great grief,' or, 'has caused great grief.' The sense of the word seems to favour the subjective middle (but cp. Tr. 1075 *θῆλδος εὔρημαι τάλας*). See infra l. 1023 *εὐρύμεν*, Aesch. Pers. 742 (et passim), Hdt. 3. 148 (*εὐρήσεται* active), and *εὐρίσκομαι* generally means 'find for myself,' 'gain.' Cp. O. T. 1356 *οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσσόνδ' ἄχος*,

l. 619. *μεγίστης ἀρετῆς* is a qualifying genitive to *ἔργα*.

l. 620. 'Have fallen, ay fallen, unloved among the loveless, the forlorn Atridae.' The Atridae, so abject as to disown a friend, have forgotten the noble deeds of Ajax. *ἔπεσε* = *ἐξέπεσε*, 'have fallen from memory.'

l. 622. *ἐντροφος* = *τραφεῖσα ἐν*. Hence the datives *ἀμέρῃ* and *γῆρῃ*, unless *λευκῇ γῆρῃ* be regarded as a dative of manner or of time, separate from *ἐντροφος*. Some would read *λευκὰ δὲ γῆρῃ*.

l. 625. *νοσοῦντα φρενομόρως*, 'stricken with disease to the ruin of his mind.' For the adv. cp. Thuc. I. 21 *ἀπίστως ἐς τὸ μυθῶδες ἐκνευκηπότης*.

l. 627. *αἰλινον*, sc. *ῥσει*, *θρηνήσει* from *ῥσει*, l. 630. 'Will raise a lamentable cry.'

l. 629. *οὐδ'*, 'but not.' Her cry will not be that of the nightingale. For this adversative use of *οὐδ'* cp. El. 132 *οὐδ' ἐθέλω προλεπῶν τόδε*. For the negative form of the sentence cp. O. T. 1277.

l. 631. *χερόπληκτοι . . δοῦποι* = 'the sound of striking hands.' I.e. *πλήξεται δούπου ταῖς χερσίν*.

l. 634. Some word of general meaning must be supplied from *πесоῦνται*, e.g. *ἔσται*.

l. 635. For *κρίσων* cp. O. T. 1368 *κρίσσαν γὰρ ἦσθα μηκέτ' ἐν ἡζῶν τυφλός*. The form is Ionic. *Ἀιδῃ* is the dative of place. Cp. Hom. Il. 23. 244 *εἰσόκεν αὐτὸς | Ἀιδί κεύθωμαι*, El. 174 *ἔτι μέγας οὐρανῷ Ζεὺς. νοσῶν μάταν*, not 'incurably sick,' or, 'sick unto death,' but 'sick of a phrenzy.'

l. 636. *ἐκ πατροφῆας γενεᾶς* = *πατρόθεν*.

l. 638. *πολυπόνων*, cp. infra ll. 1186 foll.

l. 640. *ἀλλ' ἐκτός ὁμιλεῖ*, 'consorts with them so as to be outside them;' i.e. 'does not consort with them,' an oxymoron. Cp. O. C. 1575 *ἐν καθαρῷ βῆναι*, Phil. 1153 *ἀνέδην . . ἐρύκεται*, Aesch. Pers. 756 *ἐνδοσ' αἰχμάζειν*. Cp. the prose expression *πόρρωθεν ἀσπάζεσθαι*, 'to have nothing to do with.' (Plato, Charm. 153 B.)

ll. 644 foll. '(A sorrow) such as no life-time (of any among) the sons of Aeacus except this has nurtured.' *αἰῶν* has the Epic meaning of 'life-time.'

l. 646. Ajax now comes out again from the tent upon the stage. Tecmessa and Eurysakes are also present: we must suppose that she has watched the movements of Ajax. The fiercer spirit in which he was last seen, and which might have ended in rash and sudden self-violence, appears to him now a far-off thing. Time who changes all things has changed him. He is gentle and submissive, but has not relinquished his purpose, which he no less sees to be inevitable in his calmer mood. This, however, he must hide from Tecmessa and the Chorus, and he accordingly veils it with the instinctive subtilty of a

mind bent on suicide—the more easily as the Chorus are ready to believe what they desire, and Tecmessa has no suspicion that Ajax will deceive her. Nor can any of those about him really fathom his trouble. Yet his real feeling shines through his dissimulation. Cp. Tr. 436 foll.

l. 647. *φύει τ' ἀδῆλα*, 'brings forth though hitherto unseen.' *κρύπτεται*, middle, 'hides in herself.' Cp. Aesch. Cho. 127 ἢ τὰ πάντα τίκεται.

l. 648. *ἀελπτον*. Cp. Archil. Frag. 74 *χρημάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον*, Ant. 388 *ἀναξ, βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον. ἀλλισκεται*, 'is overtaken.' Time outruns all.

l. 650. *τὰ δελν' ἐκαρτέρουν*, 'showed such harsh firmness.' The acc. is cognate. For the article cp. supra l. 312.

l. 651. *βαφῇ σίδηρος ὤς*, (sc. *καρτέρως γενόμενος*), 'like iron (made firm) by dipping.' These words have been usually construed with what comes after—*ἐθελύνθην στόμα*. But iron becomes hard, not soft, by immersion; and no explanation that has been given removes this difficulty. It seems therefore preferable to connect the word with what goes before. 'I who then hardened my heart, as iron is hardened by the surge.' Steel becomes in a sense more pliable by tempering, but can in no sense be said to lose its edge, *στόμα*. (*στόμα*, (1) 'edge,' (2) 'speech.' The first meaning is taken by Tecmessa and the Chorus, the second perhaps thought of by Ajax or the poet.)

l. 652. *οἰκτείρω . . λιπείν*. The infinitive is ambiguous, i.e. it may mean, 'I leave her with pity,' or, 'pity will not let me leave her.'

l. 654. *παρακτίους λεμῶνας*. The grassy hollows on this side of the rising ground towards the cliff. Infra l. 805 *ἀγκῶνας*.

l. 656. *θεᾶς*, sc. *Παλλάδος*.

l. 657. *χῶρον* must be repeated with *κίχῳ*. The 'abominable thing' was to be cast out into a desert place. Cp. Ant. 773 *ἀγαν ἐρημος ἐνθ' ἂν ᾗ βροτῶν στίβος*.

l. 658. *κρύψω*. He really hides it in his body. *ἐγχος* = 'a sword.' *βελῶν* also merely means, 'weapons of offence.'

l. 659. *γαίης* is a partitive genitive of place = 'somewhere in earth.' It is to be taken with *δρύξας*. With *ἐνθα μή τις ὄψεται* cp. O. T. 1412 *ἐνθα μή ποτ' εἰσόψεσθ' ἔτι*. But Ajax means that his act will be unseen, and that the hilt of the sword will be imbedded in the ground.

l. 660. *σωζόντων*, 'have it in their keeping.' Cp. El. 436 foll. The sword would be buried in his tomb, supra l. 577.

l. 661. *χειρὶ* is added merely to make the effect more graphic. 'I took it in my hand.' The exchange of sword and girdle was actually made on the battle field. Il. 7. 303 foll.

l. 666. *τοιγάρ*, 'therefore,' draws an inference from all that precedes, since I am in misfortune, and time changes all things, and even my proud spirit is at last subdued.

1. 670. *πυμαῖς*, to 'office,' or 'authority.' *τοῦτο μὲν* is answered by *δὲ* in 1. 672. Cp. O. C. 440 *τοῦτο μὲν . . οἱ δ' ἐπαφελεῖν*. Elsewhere we have *τοῦτο μὲν—τοῦτ' ἀλλ'—τοῦτ' αἶθις*. *νιφοσττβεῖς*, 'whose paths are in the snow,' or rather, 'whose track is marked by snow.' Not 'thick with snow,' in which there is no personification.

1. 671. *ἐκχωροῦσιν*, 'make room for,' as Ajax makes room for the Atreidae.

1. 672. *αἰανῆς*, 'dreary.' *κύκλος* is the circle of the sky, like *ἀήρ* in Plato, *Phaedr.* 247 B (though some understand the moon). Transl. 'Night's dreary orb retires for white-steed Day to advance her light.'

1. 673. *φέγγος φλέγαν*. I. e. *ὥστε τὴν ἡμέραν φλέγειν τὸ αὐτῆς φέγγος* (cogn. acc.) Cp. Aesch. *Pers.* 386, 7.

1. 674. 'The winds, after blowing terribly, leave to gentle rest the moaning sea.' Cp. Virgil's 'straverunt aequora venti,' 'Ixionii vento rota constitit orbis;' Horace, *Od.* i. 3, 16 'Quo non arbiter Hadriae major tollere seu ponere vult freta,' Ib. C. S. 9 'Alme Sol curru nitido diem qui promiss et celas.' *κοιμίζω* here (cp. *αἶρω* supra l. 75) = *ἐὰν κοιμᾶσθαι*.

1. 675. *ἐν δ'*, 'and also.' Cp. O. C. 55.

1. 677. *ἡμεῖς* = 'mankind.' Cp. supra l. 125 *ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο, κ. τ. λ.*

1. 678. *ἐγὼ δ'* = 'I at any rate.' The sentence which follows is irregular; part of it is made to depend on *ἐπίσταμαι*, and part is independent. Either both clauses should have been independent, and *ἐπίσταμαι γὰρ* regarded as a parenthesis, or both should have been dependent on *ἐπίσταμαι*, in which case we might supply *σωφρονήσω* with *ἐγὼ δέ*. But Porson's conjecture, *ἐγὼ δ'*, is possibly right. 'I am sure of it,' viz. that men ought to learn temperance.

1. 680. This *gnomé* is said to have been first expressed by Bias of Priene.

1. 681. *βουλήσομαι*, 'I shall choose.'

1. 683. 'The haven of comrade-ship is untrustworthy.' The language borrows the common metaphor of the Greeks. Anything which may be regarded as affording rest or shelter is called a *λιμὴν*. So here we might expand, 'He who seeks protection in the good faith of a comrade has cast his anchor in a dangerous haven.'

1. 684. *ἀμφὶ τούτοιςιν*, 'concerning my relations with foes and friends, and towards the gods.'

1. 685. *διὰ τέλους* is to be joined with *τελείσθαι*. 'To be accomplished to the end.'

1. 687. *ταῦτά τῇδε*, 'even as she.' *τάδε | τιμᾶτε*, 'pay homage to these commands.'

1. 689. *μᾶλιν . . εὐνοεῖν*. It is not necessary to suppose a change of

subject as in *sapra* l. 549, for μέλειν is sometimes used as a personal verb (El. 342). Ajax refers to his own funeral rites. The Chorus understand the word in a more general sense. There is a similar ambiguity in the next line.

l. 692. σέσωσμένον, 'saved,' i. e. by death, in which alone was salvation to be found. The perf. part. of this verb is commonly used, as denoting a state of safety. Ajax now leaves the stage as though going into the country. Tecmessa withdraws. The Chorus, delighted at the change in the mind of Ajax, break forth into a song of gladness, and dance as they sing. There are similar wild strains, though less clearly marked as hyporchemata, in O. T. 1086 foll., Ant. 1115 foll., Tr. 205 foll.

l. 693. ἐφριξ' ἔρωσι, 'I thrilled with emotion.' The aorist denotes the sudden nature of the joyous thrill. περιχαρὴς δ' ἀνεπτάμην, 'I fluttered overjoyed.' Cp. Ant. 1307 ἀνέπταν φόβῳ.

l. 694. The island Psytaleia, adjacent to Salamis, was a haunt of Pan. Aesch. Pers. 448 foll. This may be the reason why Pan is addressed here rather than any other deity. But the words Ἥελλανίας, κ.τ.λ. make this doubtful, and Pan was regarded as the source of sudden changes of mind, as e. g. in Panic fear.

l. 695. ἀλίπлагκε. Either (1) the Chorus address Pan by the epithet which suits the present need, (but there is no good ground to suppose that 'sea-roving' was an attribute of Pan), or (2) the predicate with φάνηθ' is attracted into the vocative. For this cp. Phil. 828 εἶπες ἡμῖν ἔλθοις.

l. 699. θεῶν χοροποι' ἀναξ, 'O thou of the gods who art the lord of the dance.' Cp. O. C. 869 θεῶν δ' πάντα λείσσαν ἥλιος. Pan was pre-eminent among the gods as author of dancing. So Bacchus is addressed in Ant. 1146 πῦρ πνεόντων χοράγ' ἄστρων. μοι is to be taken with ξυνάν.

l. 700. ὀρχήματ' . . . λάψης. The words denote a wild excited dance. The phrase for solemn stately dancing is χοροὺς στήσαι. Nysian dances are those of the nurses of Bacchus; the Cnosian (Il. 18. 590) or Cretan may refer to the dance of the Curetes, or to the dancing-ground of Ariadne, which was at Cnossus. αὐτοδαή, 'coming of themselves,' i. e. almost instinctive, as dancing is an instinctive expression of joy. Or the word may mean 'taught by thyself,' with reference to Pan as the source of such knowledge.

l. 704. εὐγνωστός, almost = ἐναργής, in such shape that all may know him.

l. 706. 'Ares has loosed from our eyes the awful grief.' The grief of the Chorus was indirectly the work of Ares, a name Sophocles seems to have used generally, to describe a source of evil influence. Hence he

is said to remove the mischief he brought. Cp. supra ll. 674-6. For the expression cp. Hom. Il. 13. 444 ἀφίη μένος δβρυμιοῖς Ἄρηα.

l. 709. 'Now, O Zeus, the white light of fair day may come near the swift sea-traversing ships.' Or πάλῃσσι may be transitive. 'Now, O Zeus, thou mayest bring,' etc. The former suits better with the broken, interjectional strain. The passage must be taken in connection with the supposed time of action. So long as their grief had continued the Chorus were anxious for the night to continue, but now they could welcome the return of day. This seems better than making πάλῃσσι = ὥστε ἡμᾶς πάλῃσσι, 'now light returns (metaph.) and we may go near to the ships.' The 'swift ships' are in any case associated with the mariners' hope of returning home. Cp. l. 900.

l. 711. λαθίπνοος πάλιν. Ajax has recovered from his trouble and has forgotten it. The word πάλιν merely points to the general idea of recovery. But αὖ = 'once more.'

l. 712. The Chorus assume that Ajax has already made a sacrifice, cp. supra l. 655, 6. For this use of the aorist = the perfect cp. infra l. 739. πάνθ' οὖτα θέσμι' are ordinances with full rites, as opposed to ἀνύστα ἱερὰ. The unmeasured expression arises from the mood of the Chorus.

l. 714. μαρῖναι. The word in its derivation seems to mean 'smooths' or 'soothes,' and so 'quenches.' Cp. φλόξ ἐμαρῖνθη Il. 9. 212. It may be connected with εἰμαρῆς, cp. El. 179 χρόνος γὰρ εἰμαρῆς θεός. μέγας, 'mighty,' supra l. 226. In the MS. these words are followed by τε καὶ φλέγει. These, if genuine, suppose a hiatus in the antistrophe; but it is possible that they have been added from some other passage by which the idea, 'time bringeth all things to darkness and light,' was treated.

l. 715. ἀναύδητον, 'forbidden to be uttered.' Cp. supra l. 386 μηδὲν μέγ' εἴπῃς. The Chorus are echoing the words of Ajax above, l. 648 καὶ ἐστ' ἀελοπτον οὐδέν.

l. 717. θυμῶν. If the plural is correct, it is unique in tragedy. The dative follows the meaning of the noun.

l. 719. Instead of the entrance of a prophet (as in O. T., Ant.) we have a reported speech of Calchas, which reads the true lesson of the situation. τὸ πρῶτον, κ.τ.λ., i. e. the first thing which I wish to tell is that, etc. Cp. O. T. 1234 ὁ μὲν τάχιστα τῶν λόγων εἰπεῖν τε καὶ μαθεῖν, κ.τ.λ. The messenger gives the pleasant news first.

l. 721. μέσσην . . στρατήγιον. The general's tent, which was in the middle of the camp.

l. 722. κωδάζεται, historical present. This is said to be a Sicilian word. For the dative cp. supra l. 539 ἄνθρωποι Ἀργείοισιν ἰδὲ ἀπόλλυνται.

l. 723. The order of words is—πρόσωθεν μαθόντες ('recognising') αὐτὸν στείχοντα, ἀμφέστησαν ἐν κύκλῳ.

l. 724. *δνειδεσιν* | *ἤρασσον*. Cp. Phil. 374 *εὐθὺς ἤρασσον κακοῖς τοῖς πᾶσιν*. Aesch. S. c. T. 382 *θείνει δ' δνειδει μάντιν Οἰκλείδην σοφόν*.

l. 726. *στρατοῦ* is the objective gen. after *ἐπιβουλευτοῦ*.

l. 727. *ὥς οὐκ ἀρκέσοι*, κ. τ. λ. declaring (1) 'That it would not be enough for him not to die utterly shattered with stones,' i.e. that they would not be satisfied if he were not stoned to death. Or (2) 'That he should not resist being stoned to shreds and dying.' For if *ἀρκέσοι* = 'should not suffice,' *μὴ* (not *μὴ οὐ*) would have been used, *τὸ μὴ*, κ.τ.λ. being in that case the subject, and not an epexegetis after the negative.

l. 728. For *πᾶς* cp. supra l. 519 *ἐν σοὶ πᾶς ἔγωγε σώζομαι*. These words from *ὥς* depend on *λέγοντες* implied in *ἀποκαλοῦντες*. For *καταφαίνειν* cp. Arist. Ach. 320.

l. 730. *διεπεραιώθη*. The word seems to have quite a literal sense, swords were actually crossed by some of Teucer's retinue and the angry soldiers round the generals' tent.

l. 731. *τεῦ προσωτάτω*, 'having touched the furthest point,' i.e. 'having run to an extreme.' The partitive genitive belongs more to the language than to the thought. Cp. Xen. Anab. I. 3, 1 *λέγει τοῦ πρόσω*. The point is not that it did not go further, but that it went so far before it was allayed. For the litotes of language not affecting the sense cp. *οὐν τάχει τινί*, infra l. 853.

l. 732. *ἀνδρῶν* lends a sort of dignity to *γερόντων*. The gen. depends on the expression *ἐν ξυναλλαγῇ λόγου*. 'On elders interposing with their counsel.'

l. 733. *ἀλλ' ἡμῖν Αἴας*. The dative is ethical, cp. O. C. 81.

l. 736. *τρόποις*, 'ways,' 'dispositions.' Cp. Aesch. P. V. 369 *καὶ μεθάρμους τρόπους* | *νέους, νέους γὰρ καὶ τύραννος ἐν θεοῖς*. Ajax was turned to a gentler mood and had set forth on a new purpose in harmony with this.

l. 737. *λοῦ λοῦ*. 'There! there!' implying that the horror was come. Cp. O. T. 1182 *λοῦ λοῦ, τὰ πάντ' ἀν ἐξήκοι σαφῇ*. In the rarer sense of sudden recognition only we have Aesch. Ag. 25 *λοῦ λοῦ, Ἀγαμέμνωνος γυναῖκα*, κ.τ.λ. (Dind. *λοῦ*).

l. 739. *φάνην*. The aorist has a perfect sense, as supra l. 712.

l. 740. 'What is there still unsatisfied in this need that has brought you?'

l. 742. *παρήκειν*, 'forbade that the man should pass forth,' that any one should allow him to go forth. *παρά*, 'past bounds.' Cp. Tr. 537 *παρεισδέδεγμα*.

l. 744. *χόλου*. 'To gain at the hands of the gods acquittal from their wrath.' The genitive is used because reconciliation implies a riddance of or escape from existing circumstances. *χόλου* is the anger of the gods.

1. 746. εὖ φρονῶν, 'with clear knowledge.' Cp. O. T. 1066 καὶ μὴν φρονούσά γ' εἶδ' τὰ λῦστά σοι λέγω. Ant. 1031.

1. 747. ποῖον, sc. *μαντεύεται*. This word must also be supplied with τί δ' εἰδώς, κ.τ.λ.

1. 748. καὶ παρὼν ἐτύγχανον, 'and I was an eye-witness of so much.' Cp. the combination οὐτ' οἶδα οὔτε σίνουιδα Dem. c. Lept. 461, 2 and Shilleto de Falsa Leg. § 19. The form of coordination (cp. 1. 1) avoids the awkwardness of παρὼν τυχάν.

1. 749. Hendiadys. The circle of the princes sitting in deliberation is meant. Round these would be the people in their ἀγορά: all except Calchas being in fierce excitement.

1. 751. The order is θεῖς δεξιὰν εἰς χεῖρα Τεύκρου.

1. 753. τοῦμφανές τὸ νῦν τόδε. These words mark the progress of the action; the day has already dawned. Cp. Od. 1. 272 αὐρίον εἰς ἀγορὴν καλέσας ἥρωας Ἀχαιοῦς.

1. 756. τῇδε θήμερα. The article may be easily supported as referring to ἡμαρ τοῦμφανές . . . τόδε. For the crasis cp. Il. 778, 1362, O. T. 1283. Lobeck would read τῇδ' ἐν ἡμέρᾳ: others τῇδ' ἐθ' ἡμέρᾳ, which gives a different sense. The visitation of Athena does not appear to extend beyond the compass of a day. ('Thy wrath endureth but the twinkling of an eye.')

1. 757. ὡς ἔφη λέγων. Cp. Aesch. Ag. 205 εἶπε φωνῶν, Il. 1. 43 ὡς ἔφατ' εὐχόμενος.

1. 758. περισσὰ κἀνόνητα, 'overgrown and burdensome,' i.e. πέρα τοῦ ὀνησίμου τραφέντα. Cp. Homer's πελώριος Αἴας (Il. 3. 229). His haughty overbearing spirit is closely connected with his huge bulk.

1. 760. ἔφασκε. This word is constantly used of oracular deliverances. Cp. O. T. 110, O. C. 1332. ὅστις, 'when a man;' for the remote reference (ὅστις carries us to σώματά) cp. O. C. 1133, where φ probably refers to Oedipus. For ὅστις cp. O. T. 714 ὅστις γένοιτο, where, as here, ἄν is omitted in an indefinite relative clause. (O. T. 1231.) So δὲ ἄν without antecedent in Thucyd. 2. 44 τὸ δ' εὐτυχές, δὲ ἄν, κ.τ.λ.

1. 762. εὐθὺς (cp. δμως, μεταξύ, etc.) belongs in meaning to εὐρέθῃ.

1. 763. ἀνους καλῶς λέγοντος . . . πατρός. Cp. Ant. 38 εἴτ' ἐσθλῶν κακῇ.

1. 764. αὐτὸν ἐννέπει, 'gives him this charge.' This use of the accusative is remarkable. Cp. Il. 17. 237 Αἴας εἶπε βοήν ἀγαθὸν Μενέλαον. For the charge given cp. Il. 9. 254.

1. 765. σὺν θεῷ, as we might say, 'under God.'

1. 767. δ μηδὲν ὦν, 'a man even if he be nothing.' The phrase is slightly hypothetical, hence μηδὲν not οὐδέν.

1. 769. τοῦτ' ἐπισπάσιν κλέος, 'to pluck the glory of victory (τοῦτ')

refers to *κράτος*) and fix it upon myself.' The active voice is more dignified.

l. 771. *δίας Ἀθήνας*. These words are not in any regular construction, but seem to follow that of *πατρός* in l. 763. We may regard the genitive (1) as implying a loose sort of relation to the sentence, or (2) suppose an anacoluthon, *αἰδομένης* being changed into *ἡνίκ' .. ἡδῶτ'*. Cp. O. T. 701, O. C. 1192, *infra* l. 792 : (1) is more probable. Trans. 'Yet a second time, before divine Athena,' etc.

l. 772. *ἡδῶτο*. Cp. Phil. 130 *αἰδομένου*. But the active form is more common.

l. 774. *τοῖς ἄλλοισιν*. Dat. *κατὰ σύνεσιν* with *πέλας ἴστω* as = *πρίστας*.

l. 775. *καθ' ἡμᾶς οὐποτ' ἐκρήξει μάχη*. The general meaning is, of course, 'the line shall never be broken where I am,' but the metaphor is not quite clear. The battle seems to be spoken of as a *flood* which Ajax was keeping out with a *wall*. See L. and S. s. v. *ἐκρηγμα*.

l. 776. *ἀστεργή*, 'implacable,' 'inexorable,' or rather, passively, (from *στέργειν* in the sense, 'to acquiesce in anything,') 'intolerable,' i.e. *τὴν θεὰς ὀργὴν ἐκτίσαστο, ἀστεργές κτήμα*.

l. 777. *οὐ κατ' ἀνθρώπων φρονῶν*. It is difficult for us to enter into this Hellenic conception of the jealousy of the gods. Hence there is something repellent in the action of Athena in this play, which would not be equally present to the mind of a religious Greek. But see Introductory Analysis.

l. 778. *τῇδε θήμερα*. Cp. *supra* l. 756. Here also *τῇδ' ἐν ἡμέρᾳ* has been read.

l. 779. *σὸν θεῶ*. The way of saving Ajax is discovered by divine aid revealed through Calchas.

l. 780. *ἐξ ἔδρας*, i.e. from the circle in which the chiefs were seated round the king. For the article separated from the substantive (*ὁ δ' .. Τεύκρος*) *more Homeric* cp. Phil. 371 *ὁ δ' εἴπ' Ὀδυσσεύς, κ.τ.λ.*

l. 781. *φυλάσσειν*, 'for us to take them in charge,' i.e. *ἵνα ἡμᾶς κοινῇ φυλάσσειν*. This use of the infinitive to express a purpose is not confined to Greek, but occurs frequently in the Latin dramatists, e.g. Plaut. Pseud. 642 'reddere hoc, non perdere, erus me misit,' where it cannot be considered a Grecism. *ἀπαστερήμεθα*, 'have been robbed of our prize,' 'have come too late to gain our object.' *ἀφαστερήμεθα* is a probable emendation. But cp. *supra* l. 740 *ὑπασπανισμένον*.

l. 783. *σοφός*, 'skilled in his art.' Cp. O. T. 502 *σοφίᾳ δ' ἂν σοφίαν παραμείψειεν ἀνὴρ*, ib. 498 *ἐτυετοί*, Ant. 1059 *σοφὸς σὺ μάντις*.

l. 784. *δαίτα*, 'unhappy.' For the Doric form cp. *Ἀθῶνας* l. 771 and elsewhere. In Homer the word means 'hostile;' the sense 'wretched' may perhaps be derived from this in so far as a captive would

be regarded and treated as an enemy. *δύσμορον γένος*, 'child of misery.' The use of *γένος* as applied to one person is uncommon. Cp. Ant. 1116 *καὶ Διὶς βαρυβρεμέτα γένος*.

l. 785. *ἴδρα*, 'come forth and see what news the stranger utters.' Cp. O. C. 587 *ἴδρα γε μήν' οὐ συμκρός, οὐχ, ἄγων ἴδω*.

l. 786. *μὴ χαίρειν τινά*, i.e. *ᾧστε μὴ, κ.τ.λ.* For this 'exegetical infinitive' cp. supra l. 673 *φλέγειν*. For the negative expression cp. Eur. Med. 136 *οὐδὲ συνήδομαι, ᾧ γόνα, ἄλγεσι δάματος*.

l. 788. *ἀτρώτων*, 'unwearying.' The sorrows are never worn out, never grow less. Cp. *χάλας ἀπειρή*.

l. 789. *ᾧα*, 'how,' after *εἰσάκουε*.

l. 790. *ἦν ἡλγησ' ἐγώ*. The acc. must be considered an extension of the cognate use, that which causes the pain taking the place of the pain. The same occurs with *ἥδομαι*. The aorist goes back to the time when the news was heard.

l. 792. 'I know not of thy estate, of Ajax I know,' etc. The gen. is to be taken with *πéρι* in the next line, but the word is put first in the sentence to sharpen the contrast with *σήν*.

l. 794. *ᾧδίνων τί φῆς*. Cp. O. T. 74 *λυπεῖ τί πρᾶσσει*.

l. 796. *ὑπαυλον* is more graphic than *ὑπό*. Cp. supra l. 321.

l. 797. *ἐπὶ τῷ*, 'On what ground?'

ll. 798, 9. *τήνδε δ' ἔξοδον, κ.τ.λ.* 'He expects to intimate that this going forth of Ajax will be attended with ruin,' i.e. 'He is coming in the hope of bringing news that it will be fatal for Ajax to go forth from his tent, and so preventing him from going forth.' But we know that Teucer remained behind. Therefore we must read *ἀλεθρίαν μ'*. Unless 'qui facit per alium facit per se,' so that *φέρειν* can mean 'to impart,' even through another. Lob. cp. Aesch. Ag. 1134 *τέχραι θεοσφιδοὶ φόβον φέρουσιν μαθεῖν*.

l. 802. *ὅτε* (1) = *ἢ* or *ἐν* *ῥ*, the change being permitted because the antecedent expresses time. 'On this very day which is charged with life or death for him.' Cp. supra l. 756 *τῇδε θῆμέρα μόνῃ*. Or (2) *ὁ μάντις* may be supplied as the nom. to *φέρειν*. The latter is best.

l. 803. *πρόσστη' ἀναγκαῖας τύχης*, 'stand forth to aid a helpless lot.' Cp. Eur. Heracl. 306 *τῶνδε προσστησαν μόνου*, and supra l. 485. Or, 'stand forth to avert a crushing blow.'

l. 804. *σπεύσαθ'*. The word is first used absolutely in the sense, 'be urgent;' and then with *ἴοντες* = 'go quickly.' The combination *σπεύσατ' ἴοντες* takes the acc. *ἀγκῶνας*.

l. 806. Ajax had said that he would go to the bathing places near the cliffs, leaving the direction doubtful. The *ἀγκῶν* is the angle made by the cliff (Rhoeteum or Sigeum) and the beach (*αἰγαλός*). This last is supposed by Sophocles to have a Northward exposure. Ajax is found

after a vain search in both directions at a spot not far from the tent on the side towards Rhoeteum. It is uncertain whether Sophocles imagined the position of Ajax as being to the east or west of the camp.

l. 807. *φωτὸς ἡπατημένη*. For the gen. cp. Tr. 267 *ἀνδρὸς ὡς ἐλευθέρου βαίοντο*, and infra l. 1353 *φίλων νικώμενος*. For *φωτὸς* = 'husband,' Eur. Alc. 472 *προθανούσα φωτός*.

l. 809. *τί δράσω, τέκνον*; Tecmessa sees her child and hesitates whether she is to leave him or not. But she cannot remain and give up the search to others. See l. 985.

l. 812. *θέλοντας*. The acc. is to be explained by assuming that *ἔδρας* is equivalent to an infinitive. 'It is no time to sit for those who,' etc. For the relative with the conjunctive which expresses a general statement cp. O. C. 395 *ὅς νέος πέση*. The Chorus and Tecmessa now leave the stage in search of Ajax. The scene is changed from the tents and sea-shore to an unfrequented thicket, not far off. Such changes are very rare in Greek tragedy, the only other certain instance being in the Eumenides of Aeschylus, where, however, the change is merely from one temple to another. The suicide of Ajax is allowed to take place upon the stage in order to produce a scene which shall contrast with the former picture of Ajax sitting among the slain oxen and sheep. The perfect deliberation of his last act could not otherwise be impressed on the spectators, nor would they follow equally the changes of his mood to the critical point. Nor could such a scene be reported by an *ἄγγελος*, because the Chorus and Tecmessa are seeking to restrain him from the act, and no other person is engaged in the search. Ajax is also alone: the solemn dignity of this last act would be spoiled if he had been represented as answering the arguments of friends; and the death would be too painful if accompanied by the lamentation of Tecmessa. The great expiatory act must be done by himself alone. The ancient views of suicide would take away anything of the *μαρὸν* which modern feeling might attach to self-murder.

l. 815. *ὁ σφαγεύς*, 'the slayer.' So the bow is personified in Philoctetes 1130 *ἢ που λεινὸν δρᾷς, φρένας εἰ τινας ἔχεις*. *ἢ τομώτατος γένοιτ' ἄν*, 'so as he may give the sharpest wound.' *ἢ* includes both the place where and the manner how; (ll. 816-822.)

l. 816. *εἰ τῷ καὶ λογίζεσθαι σχολή*. Ajax has leisure to review the circumstances attending his death: there is no need for haste. Thus we are prepared for the soliloquy. 'Seeing one has leisure for thought also,' as well as for all this preparation.

l. 817. *ἀνδρὸς Ἑκτορος*. The addition of *ἀνδρὸς* implies a certain respect. Cp. supra l. 565 *ἀλλ' ἄνδρες ἀπιστήρες*. *ξένων*. There were some among the Greeks whom, as the Atridae and Ulysses, he hated worse than any *ξένοι*; hence the limitation.

l. 818. *ἐχέιστον* θ' ὄραν. The mention of Hector recalls the sight of him, perhaps as he came leaping over the trenches to set fire to the ships.

l. 821. *εὖ περιστέλλας*, i.e. aving trodden the earth about it.

l. 822. *εὐνούστατον*, 'with most kindly intent towards me that I may die at once.' *εὐνούστατον* agrees with *αὐτόν*. *θανεῖν* = *ὥστε θανεῖν*, cp. supra l. 786.

l. 823. *οὕτω μὲν εὐσκευοῦμεν*, 'so well equipped are we.' Ajax is provided most excellently with the means of death. He now calls on Zeus to perform his part.

l. 824. *καὶ γὰρ εἰκός*. It is reasonable that one kinsman should aid another, and Zeus is the kinsman of Ajax. But his claim will not be great. He has little to ask, and will ask but little. Cp. supra l. 590, for the attitude of Ajax towards the gods. Even when reconciled to them he hardly treats them as superiors.

l. 826. Rumours were in the charge of Zeus. Hom. Od. i. 282 *ὅσσαν ἐκ Διός*. But hardly more is meant than, 'Let some messenger go,' etc. Sophocles is not likely to introduce divine machinery unnecessarily. The rumour would be not the less from Zeus, if it were merely the alarm spread by those sent by Tecmessa (l. 804), in consequence of the inference at l. 783. *ἡμῖν*, 'for our behoof.' Teucer certainly heard a sudden rumour of Ajax' death; infra l. 998. The time is idealized, as in Ant. O. C., O. T.

l. 827. *φέροντα*, 'as bearer of.' For this use of the present cp. O. T. 297, and supra l. 781.

l. 829. *κατοπτευθεὶς*. Ajax has the feeling of one who has 'heard himself proclaimed;' he supposes that the eyes of his enemies are everywhere on the watch.

l. 831. *τοσαῦτα*, 'so much,' and no more. *προστρέπω*, lit. 'I turn your attention to;' hence 'I request of you.'

l. 832. *πομπαῖον Ἑρμῆν χθόνιον*. Observe the arrangement of adj. + subs. + adj., which is a favourite one with Sophocles. Cp. supra ll. 134, 5 *ἀμφιφύτου Σαλαμῖνος* . . *ἀγχιάλου*.

l. 833. *πηδήματι*. The leap upon the sword is also the bound with which he will pass out of life. Cp. Byron's Corsair,

'While gasp by gasp he falters forth his soul,

Ours with one leap, one bound escapes control.'

Thus Sophocles alters the treatment of Aeschylus, who made Ajax, as described by the messenger, at first fail in his attempt, till a nymph showed him the vulnerable part, Aesch. Fr. 78. Others take the *πήδημα* of the convulsive spring upwards when the sword pierces the heart. But however minutely conscious of the situation, Ajax does not think of his appearance in dying.

1. 835. They have no wedded loves to warp them from the path of right. So Justice in Aesch. S. c. T. 662 is *παῖς παρθένος Διός*.

1. 836. πάντα τὰν βροτοῖς πάθη, 'all that men suffer at the hands of men.' Cp. El. 112 foll. *σεμναί τε θεῶν παῖδες Ἐρινύες, αἱ τοῖς ἀδίκως θνήσκοντας ὀρᾷ, αἱ τοῖς εὖναις ὑποκλεπτομένους, κ.τ.λ.*

1. 837. μαθεῖν ἐμέ, 'to learn in regard to me.' Cp. 1. 785 ὅρα μοι οὔσα τόνδ' ὅποι' ἐπη θροεῖ.

1. 844. μὴ φείδεσθε, is διὰ μέσου.

1. 845. The time of the play is still morning, and the sun has to climb the steep of heaven before he can overlook the western side of the Aegean. The acc. οὐρανὸν denotes the sphere of motion, supra 1. 30 *πηδῶντα πεδία*. Throughout the speech Ajax personifies the objects he addresses, cp. infra ll. 854, 863.

1. 848. ἄταξ = 'his acts of madness,' (pl.) cp. supra 1. 123 *ὁδοῦναι ἄτη συγκατέειπεν κακῇ*.

1. 849. τῇ τε δυστήνῃ τροφῇ, (1) 'my poor mother,' (ἡ μ' ἔτεκ' ἡ μ' ἔθρεψ'), or (2) 'his unhappy nurse.' Ajax will not now be the *γηροτρόφος* of his parents, and thinks of his mother in her old age as being the sole attendant on his father. Compare the picture of Laertes and the old woman tending him, as Ulysses finds them in the *Odyssey* (24. 315).

• 1. 850. Cp. supra 1. 624 ἡ που παλαιᾷ μὲν ἐντροφος ἡμέρα, κ.τ.λ. φάτιν = 'the announcement' of Ajax' fate, made by Helios, or by any one.

1. 851. ἐν πάσῃ πόλει, 'throughout the land' of Salamis.

1. 853. σὺν τάχει τινί, 'with what despatch I may.' Cp. infra 1. 1267 *ὡς ταχεῖα τις βροτοῖς | χάρις διαρρεῖ*. The indefinite pronoun here gives even a peremptory or urgent tone, as in *ἀνύσαι τι* Arist. Pax 275. Cp. O. C. 500.

1. 854. For the invocation of Θάνατος cp. Phil. 797 *ὦ θάνατε, θάνατε, πῶς αἰεὶ καλούμενος | οὕτω κατ' ἡμᾶρ οὐ δυνάμολεῖν ποτε;*

1. 855. κάκει, in Hades. ξυνών. Ajax is going to the halls of death, 'not stranger-like to visit them, but to inhabit there.' Observe the heavy solemnity of the line marked by a want of caesura. Cp. infra 1. 994.

1. 856. σὲ δ', sc. *προσανῶ*. φαεινῆς is an Aeolic form which has passed into Attic usage.

1. 857. For the change of construction cp. Aesch. P. V. 91 *παμμήτορ τε γῇ | καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ*.

1. 860. πατρῶον ἐστίας βάθρον, lit. 'firm foundation of my father's hearth.' ἐστίας βάθρον is merely an extension of ἐστία, as the firmly-rooted centre of the house of Ajax. Cp. Tr. 994 *ὦ Κηναῖα κρηπίς βαμῶν*, Phil. 1000 *γῆς τόδ' αἰπεινὸν βάθρον*.

1. 861. τὸ σύντροφον γένος, 'people linked with me,' i.e. Athenians, whose life is one with that of Ajax' race.

1. 862. 'Fountains and streams around me (οἶδε).' Cp. infra l. 881 *βυτῶν βοσπορίαν ποταμῶν. καὶ τὰ Τρωϊκά, κ.τ.λ.* Here again the direct invocation is varied by the introduction of a verb. Cp. supra l. 857. He is reconciled even to Troy, cp. supra l. 459.

1. 863. ὦ τροφῆς ἔμοι. Ajax has lived long on the plains and drunk of the springs, and therefore they are his nourishers.

1. 864. *θοροῖ* implies solemn or passionate utterance. Cp. supra l. 785.

1. 866. *πόνος πόνῳ πόνον φέρει*. Observe the alliteration, and cp. El. 210 *ποίνιμα πάθεα παθεῖν πόροι. πόνος πόνῳ* are probably to be taken together. Cp. El. 235 *μὴ τίκτειν σ' ἄταν ἄταις*, Aesch. S. c. T. 437, Eur. Hel. 195 *δάκρυα δάκρυσί μοι φέρων*.

1. 869. 'No place cries "halt" to me that I might share its secret.' For this sense of *ἐφίσταται* cp. Tr. 339 *τοῦ με τήνδ' ἐφίστασαι βάσιν*. The MSS. have *ἐπίσταται*, but *ἐφίσταται* gives a better sense, and involves a very slight change. The middle of *ἵστημι* with active signification, even in the present, is found both in the simple and compound form. See Veitch's Greek Verbs, s. v. The meaning of the middle voice is 'by drawing attention to itself.'

11. 870, 1. Cp. O. C. 1479 *ἰδοὺ μάλ' αὖθις ἀμφίσταται διαπρύσιος ὁτοβος*.

1. 872. 'Yes! (γέ) you hear us your fellow-voyagers on ship-board.' Cp. Eur. Alc. 606 *ἀνδρῶν Φεραίαν εὐμενῆς παρουσία*.

1. 874. *πλευρὸν ἔσπερον νεῶν*, 'the side to westward of the ships,' i.e. the curve of the shore westward of the ships. Supra l. 805 *ἐσπέρους ἀγκῶνας*.

1. 875. Cp. Ant. 9 *ἔχεις τι*;

1. 876. *εἰς ὄψιν*, 'towards getting a sight of him.'

1. 877. *τὴν . . κέλυσθον*. Either supply *ιοῦσιν*, or regard the acc. as one of extension in place, 'along the way.'

1. 879. *φιλοπόνων ἄλιαδᾶν*, 'toilworn fishermen.' The patronymic is used of a class.

1. 880. *ἔχων . . ἄγρας*. Cp. supra l. 564 *δυσμενῶν θήραν ἔχων*.

1. 881. The goddesses, nymphs, or naiads which inhabit the Mysian Olympus are meant.

1. 884. *ποταμῶν*. The appeal is made directly to the rivers as deities, unless *θεῶν* is supplied.

1. 886. *εἰ ποθὶ . . λεύσω . . εἰ ποθὶ . . λεύσσει, λεύσω*.

1. 887. *σχέτλια*. For the plur. cp. infra l. 1126 *δικαία γὰρ τόνδ' εὖντυχεῖν κτείναντά με*;

1. 888. *τὸν μακρῶν ἀλάταν πόνων*, 'a wanderer worn by long toils.'

The genitive is descriptive. Cp. *infra* l. 1163 *ἔσται μεγάλης ἱριδὸς τις ἀγών*.

l. 889. *παλάσαι*, seems to be used absolutely here, 'to approach my haven,' and the dative describes the manner. They speak as mariners.

l. 890. *ἀμενηνόν*. Whatever may be the precise meaning of this epithet, it seems to place Ajax already among the *ἀμενηνὰ κάρηνα* of the world of ghosts, not only as 'reduced by illness,' but as doomed by Fate and Prophecy. 'Shifting,' 'fitting,' 'ready to vanish away,' as one without a body, seems to be intended. The notions of feeble and fleeting (*ἀ μένος, μένω*), especially when the word has been applied to ghosts and dreams, readily pass into each other. *θπου*, sc. *ἔστι*.

l. 892. Instead of saying simply *ἔξέβη παρὰ νάπους*, Sophocles uses the more picturesque expression, *ἔξέβη νάπους παράυλος*, 'has escaped from the grove, close at hand.' Cp. *supra* l. 321.

l. 894. *τὴν δουρὶληπτον*. The Ionic form *δουρ-* is used by the tragedians in compounds, but not in the simple word. Other Ionic forms which occur are *γούνατα*, *ξείνος*, *μούνος*, *μέσσος*, *ἱρός*, *πολλόν*.

l. 895. *οἴκῳ τῷδε*, 'grief of which we hear the utterance.' *συγκεκαυμένην*, 'steeped in.'

l. 896. *οἴχωκ'*. The perfect is uncommon, but was necessary here, Aesch. Pers. 12 *πᾶσα γὰρ ἰσχὺς Ἀσιατογενὲς οἴχωκε. διαπεπύρθημαι*, cp. Tr. 1104 *τυφλῆς ὑπ' ἄτης ἐκπεπύρθημαι τάλας*.

l. 898. *ἡμῖν* is of course the dative of the interested person, 'here is our Ajax,' cp. ll. 332, 733. *ἀρτίως*, with *νεοσφαγῆς κεῖται*.

l. 899. *κρυφαίῳ* has been taken in two ways, (1) 'secret,' (2) 'hidden,' i.e. in the ground and in his body. The latter is right. Cp. *supra* l. 658 *κρύφω τόδ' ἔγχος τοῦμόν*.

l. 900. *νόστον*. The plural is perhaps used because the Greeks were in the habit of speaking of the return of the army before Troy as *Νόστοι*, as each chieftain had a different home to seek. Cp. El. 194 *οἱκτρὰ μὲν νόστοις αὐδά*. The Chorus, whose grief is not without a certain selfishness which distinguishes it from the grief of Tecmessa and Teucer, feel that their hope of return is cut off with the death of Ajax. Cp. Hom. Od. 10. 415, when Ulysses returned from Circe to his comrades, *δόκησε δ' ἄρα σφίσι θυμὸς | ὃς ἔμεν ὡς εἰ πατρίδ' ἰκοίαιτο καὶ πόλιν αὐτῇν | τρηχεΐης Ἰθάκης*.

l. 904. *τοῦδ'*, masc. = Ajax.

l. 905. *ἔρξε* is a conjecture of Hermann's for *ἔπραξε*, which the metre does not allow, as the line corresponds to l. 951.

l. 906. *αὐτὸς πρὸς αὐτοῦ*, sc. *ἔπραξε*. *πρὸς αὐτοῦ = αὐτοῦ χειρὶ*. *οἱ* is to be taken with *πηκνόν*, 'fixed by him in the ground.'

l. 907. *περιπετὲς* is passive, 'round which he has fallen.' *κατηγορεῖ*, 'convicts him.'

l. 910. οὖος δρ' αἰμάχθης, 'thou wert alone in thy deed of blood.' The Chorus remember their heedlessness in allowing Ajax to go out of his tent. See l. 741. Observe the Epic omission of the augment.

l. 911. κωφός, 'deaf,'—not to have understood, ll. 646-92.

l. 912. πᾶ πᾶ; The Chorus now approach nearer to the body of Ajax, and Tecmessa proceeds to cover it with her mantle.

l. 913. ὁ δυστράπελος, 'the ungovernable;' cp. supra l. 594 μῶρά μοι δοκεῖς φρονεῖν | εἰ τοῦμὸν ἦθος ἀρτι παιδεύειν νοεῖς. It had proved impossible to turn him from his purpose.

l. 914. For δυσώνυμος, 'of sad name,' cp. supra ll. 430 foll.

l. 917. ὅστις καὶ φίλος, 'no one who is a friend.' The Atridae might indeed rejoice in such a sight, but to any one who loves him it is intolerable. Cp. infra ll. 961, 1064. The words are a limitation of οὐδεῖς. Others take the words as = εἰ καὶ φίλος ὑπάρχει, as if a friend could bear the sight more easily than an indifferent person (O. T. 1430).

l. 919. ἀπ' οἰκείας σφαγῆς, 'from the death-wound given by his own hand.' The flow of blood from nose and mouth happens when the lungs are pierced. For οἰκείας, cp. supra l. 260 οἰκεῖα πάθη.

l. 921. ὥς ἀκμαῖος, εἰ βαίῃ, μῶλοι, 'if he were to come, how seasonable would his arrival be!' If this rendering be correct there is a remarkable omission of ἄν with μῶλοι. It may however be observed that the clause with ὥς, though used interjectionally, is a relative clause and so parallel to 'ὃν γ' ἐγὼ ψέξαμι τι O. C. 1172. Others read ὥς ἀκμαῖ' ἄν, but ἀκμαῖος suits better with the inf. in the following line, or translate ὥς .. μῶλοι, 'utinam veniat.'

l. 924. 'Such as is worthy to win a tear even from enemies.'

l. 925. ἔμελλες, 'it was clear that you would.'

l. 926. κακὰν .. πόνων, 'a bitter doom of boundless trouble,' i.e. bringing boundless trouble upon your friends. For the gen. cp. supra l. 888, infra l. 1163.

l. 929. τοῖα. This use of τοῖα to introduce a reason may be compared with τοιούσδε, supra l. 148, τοιαῦτα ll. 218, 327.

l. 930. φαίθοντα, 'in the daytime.' Cp. the use of δρῶντα in O. C. 74, and ἐκόντα in O. T. 1230.

l. 932. οὐλίῳ σὺν πάθει, 'under that cruel blow,' i.e. not the madness, which came afterwards, but the loss of the arms, and the effect which this wrong produced upon Ajax.

l. 934. μέγας appears to be an adjective agreeing with ἀρχων. 'That time was a mighty beginner of woe;' or perhaps ἀρχων πημάτων is a supplementary predicate to μέγας. 'That time was great in its beginning of woe' = μεγάλως ἤρχε πημάτων.

l. 935. ἀριστόχερ, 'wherein the noblest strove.' The prize was

to be given to the man of noblest deeds. The lacuna might be supplied with χρυσούπων.

l. 938. 'A mighty sorrow pierces thy breast, I know.' The sentiment expressed by the line is intended to apply especially to Tecmessa. It is not general. γενναία = the opposite of trifling or inconsiderable.

l. 941. ἀποβλαφθεῖσαν, 'stayed from,' 'rudely separated from.' Cp. Aesch. Ag. 120 βλαβέντα λισσθίαν δρόμον. The word expresses the suddenness of the shock.

l. 942. δοκεῖν, 'to entertain opinion.' Cp. O. T. 485, where δοκοῦντα, if masc., means 'entertaining such opinions.' ἄγαν φρονεῖν, 'to have too clear a sense.'

ll. 944, 5. Cp. supra ll. 501 foll.

l. 946. ἀναλγῆτων is a predicate. 'Heartless are the two Atreidae, whose deed,' etc.

l. 947. ἀναυδον, (1) may have the same meaning as in Aesch. Ag. 237 ἀναύδῳ μένει, i.e. 'causing silence.' Hence 'unutterable,' 'horrible.' Or (2) it may mean 'voiceless,' i.e. Tecmessa and Eurysakes would quietly and silently pass into the condition of slaves.

l. 948. τῷδ' ἄχει, 'by this utterance of sorrow.' Cp. O. C. 1722.

l. 950. This is the secret which the Atreidae could not understand. Here, as so often in Sophocles, affection sees farther than wisdom. Tecmessa has learnt from Ajax to question the acts of the gods.

l. 951. ἦνυσαν, sc. οἱ θεοί.

l. 952. Tecmessa, recollecting perhaps some utterances of Ajax, fixes the evil on Athena with a sort of feminine spite towards the cold Greek goddess who frowns upon her lord. For this crude resentment against the supposed will of the gods cp. the close of the Trachiniae (l. 1266).

l. 954. κελαινῶπαν θυμόν, 'in all his gloomy soul.' The soul is imagined as having form and colour. Cp. the 'dark horse,' in Plato's Phaedrus, μελανόχρως, κ.τ.λ. πολύτλας ἄνθρωπος in the sense of ἀτλατα τλάσας Aesch. Ag. 408. Note again the catachrestic use of the Homeric epithet (πολύτλας ὅσος Ὀδυσσεύς). Cp. supra l. 375.

l. 955. τοιοῦδε μαινομένοις ἄχουσιν, 'by reason of these wild sorrows.' The dative of the occasion. For μαινομένοις, an epithet belonging to a person applied to a thing, cp. supra l. 606.

l. 959. ξύν, sc. ἐφ' ἐνδύουσιν.

l. 963. θανόντ' ἂν οἰμώξαιαν, 'may wail for him now he is gone.' Cp. El. 788. ἐν χρεῖα δορός, 'in the stress of war,' not 'in need of his spear.'

l. 965. πρὶν τις ἐκβάλῃ, 'till he cast it away,' i.e. 'wantonly lose it.' For this sense of ἐκβάλῃ cp. Ant. 649 μὴ νυν τὰς φρένας γυναικὸς οὐνεκ' ἐκβάλῃ.

l. 966. ἦ .. γλυκὺς. Το ἦ, μᾶλλον must be supplied. The sorrow

of Tecmessa will outlast the joy of the Atridae, and both sorrow and joy are outweighed by the thought that Ajax is beyond the reach of man.

l. 969. The line has only a quasi-caesura, but there is no reason to alter the reading. There are several lines without caesura in this play. Cp. *infra* l. 994.

l. 970. 'He died to the gods not to them,' i. e. they are not concerned in his death, but the gods only, cp. *supra* l. 952.

l. 971. ἐν κενοῖς, 'emptily,' almost = μάτην, insulting with none to be insulted; cp. O. T. 287 ἐν ἀργοῖς, 'idly.' Cp. Ham. 1. 1, 143 'We do it wrong, being so majestical | To offer it the show of violence, | For it is as the air invulnerable, | And our weak blows malicious mockery.'

l. 973. ἀνίας, vexations such as befall a woman in slavery.

l. 976. δτις τῆσδ' ἐπίσκοπον, 'having a regard to the trouble.' Cp. Aesch. Eum. 903 ὅποια νίκης μὴ κακῆς ἐπίσκοπα, Cho. 126 εὐχὰς δαιμόνων ἐπισκόπου.

l. 977. ξύναιμον ὄμμα. Cp. El. 903 ξύνθηθε ὄμμα, Phil. 171 ξύντροφον ὄμμα, 'whose eye was the eye of a kinsman,' cp. *supra* l. 462.

l. 978. ἄρ' ἤμυδληκός, (1) 'Hast thou concluded all?' ('Home art gone, and ta'en thy wages'). The metaphor is from managing a bargain. Aesch. Eum. 631. Or (2) = πέπραγας, and taken more closely with ὥσπερ, κ.τ.λ. 'Hast thou fared even as the rumour holds?' ὥσπερ ἡ... κρατεῖ, cp. *supra* l. 826.

l. 982. ὁ περισπερχὲς πάθος, 'fiercely hastened stroke.' πάθος of action which is also suffering, as πάθος in l. 295. Teucer thinks if he had only come sooner he might have averted this. He cannot see the necessity of it. Cp. *supra* l. 812 δε σπεύδῃ θανεῖν. Ajax and his δαίμων have outrun prevention.

l. 983. τί γάρ, κ.τ.λ. Cp. *supra* l. 101 τί γάρ δὴ παῖς ὁ τοῦ Λαερτίου; κ.τ.λ. Teucer's question with γάρ implies uneasiness at the absence of the child.

l. 985. Cp. *supra* l. 809.

ll. 986 foll. These words are not addressed to the leader of the Chorus, who cannot again leave the stage, and probably not to a mere attendant, to whom ll. 988, 9 would hardly be addressed, but to Tecmessa, who remains as if spell-bound by the body of Ajax until awakened by this mention of her child. Teucer speaks almost roughly to her, as Ajax used to do; but he has not witnessed her sorrow, and only sees that she must be shaken from her stupor. κενῆς, in the sense of 'having left her young,' would be too harsh an inversion, and the proleptic sense, 'so as to be bereaved of her young,' is also harsh. The strength of the lioness (or leopardess) is certainly left out of the simile, which otherwise would be inapplicable to Tecmessa. But the main thought

is that the lion-like Ajax is gone, and his enemies may be emboldened to snatch at the lion's whelp, *λέοντος ἐγγενούς ἀπουσίᾳ*. Of course some of Teucer's armed followers accompany Tecmessa to the tent.

l. 988. Asyndeton in entreaties is common, cp. El. 986.

l. 991. Cp. supra l. 567.

l. 994. For the want of caesura cp. ll. 855, 969, 1049, and O. T. 598 *τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἐνι. ἀνιάσασα δὴ μάλιστα. δὴ* with the superlative, as elsewhere.

l. 995. *ἦν δὴ νῦν ἔβην*. Observe the repetition of *δὴ*, which goes with *ἦν*. *δὴ νῦν* is not for *νῦν δὴ*. Teucer's heart sank in him from the moment when he heard the rumour.

l. 997. The participles are better taken with *ἔβην* than with *ἐπυσθόμην*: 'the journey upon which I set out in pursuing and tracing thy doom, when once I knew of it.'

l. 998. *ὥς θεοῦ τινος*, 'as though sent by a god.' Cp. O. T. 1260 *ὥς ὑφηγητοῦ τινος*. Rumours were believed to have a divine origin; cp. supra l. 826. Hence it has been thought that a rumour was sent by Zeus in answer to the prayer of Ajax (cp. Hdt. 9. 100): but the messenger returning in search of Teucer after finding Ajax away from his tent, may have spread the report abroad of his death. See Introduct. Anal. p. 50. The sentence follows *ὥς ἐπυσθόμην*.

l. 1003. *ἴθ' ἐκκάλυπον*. These words are addressed to an attendant.

l. 1004. *ὦ δυσθέατον δμμα*, 'O sight hard to look upon!' *δμμα* is here, as not unfrequently in Sophocles, a true verbal = 'what is seen.' Cp. Lear. 4. 6, 85 'O thou side-piercing sight!' *καὶ τόλμης πικρᾶς*, '(and sight) telling of rash daring.' The gen. is descriptive, as in *ἄστρων εὐφρονῇ* and the like. Cp. O. C. 1030 *ἐς τοσὴνδ' ὕβριν . . τόλμης τῆς παρεστώσης τανῦν*.

l. 1007. *ἀρήξαντ'*, i. e. *ἀρήξαντα*, agreeing with the subject of the inf. *μολεῖν*. Such changes are not uncommon; cp. El. 1372 foll., supra l. 812 *θέλοντας*.

l. 1008. *ἦ που . . ἴσως . . πῶς γὰρ οὐχ*; The particles are expressive of strong irony.

ll. 1010, 11. *χωροῦντ'*, 'returning.' *δῶπ πάρα, κ.τ.λ.* (1) 'Whose custom it is, even when prosperous, not to smile sweetly.' *ἥδιον*, i. e. *ἡ δυστυχοῦντι* Linwood, *τοῦ εὐαθότος* Hermann. This is the usual translation, but the words seem rather to mean: (2) 'Whose lot it is henceforth not, even if prosperous, to smile any the more sweetly.' This gives a more natural sense to *πάρα*. Cp. supra l. 982 *πάρα στενάζειν*. In either case *μηδὲν ἥδιον* means 'none the more pleasantly' for his good fortune.

l. 1012. *τί κρύψει*; 'What will he keep back?' Cp. O. C. 980 *ὅ γὰρ σὺν σιγήσομαι*.

l. 1013. It is not quite clear whether *τόν, κ.τ.λ.* is the acc. of the

object after ἐρεῖ κακόν (speak evil of), or in a sort of apposition, 'calling me the,' etc. Cp. Aesch. S. c. T. 57. ἐκ δορὸς γεγάτα. The mother of Teucer (Hesione) is held as cheap as the spear by which she was won.

l. 1015. δόλοισιν, the plural is used, as in our word 'wiles,' of the various plans, devices, etc., employed.

l. 1017. ἐν γῆρα βαρύς, 'dangerous in his age.' The natural harshness is rendered more uncontrollable by reason of years. Ajax' father is represented as having something of the 'rash temper' which he gave to his son.

l. 1018. εἰς ἔριν θυμούμενος, 'angered into strife.' Eur. Bacch. 743 has εἰς κέρασ θυμούμενοι, 'angered into using the horn,' 'putting anger into the horn.'

l. 1020. 'Declared (spoken of as) a slave instead of free.' Cp. El. 287 ἡ λόγοισι γενναία γυνή. The declaration arises from a false impression and therefore Teucer does not accept it.

l. 1023. εὐρόμην, 'found for myself.' Cp. Aesch. P. V. 267 θνητοῖς δ' ἀρήγων αὐτὸς εὐρόμην πόνους. Cp. supra l. 615.

l. 1024. Teucer recalls himself to the sad task immediately before him.

l. 1025. τοῦδ' αἰόλου κνώδοντος. κνώδαν has been taken to mean, (1) the cross-piece of the hilt, (2) a spike, i. e. the end of the short sword projecting above the ground. αἰόλου may be taken as = 'bright' of the newly-sharpened sword, or 'stained with blood.' Cp. Phil. 1157 ἐμᾶς σαρκὸς αἰόλας. In the latter case it would apply to either meaning of κνώδαν, in the former to the meaning 'spike' only. It is not clear that any part of the sword was visible through the body.

l. 1026. ἀρά, 'as I find.'

l. 1029. The exchange of gifts between Hector and Ajax takes place in Il. 7. 303 foll. (Ἐκτωρ Αἴαντι) δῶκε ξίφος ἀργυρόηλον, | σὺν κολεῷ τε φέρον καὶ εὐτμήτῳ τελάμανι | Αἴας δὲ ζωστήρα δίδου φοίνικι φαεινόν.

l. 1030. To point Teucer's moral Sophocles either adopts or invents a different version of the death of Hector from that given in the Iliad. In the Iliad Hector is slain in single combat by Achilles, and his corpse is dragged by thongs of ox-hide, without any mention of the girdle. Cp. Il. 22. 360, 395 foll. πρισθείς, 'sawed,' the word expresses the eating of the ζωστήρ into the flesh. ἐξ, 'attached to,' to be taken closely with πρισθείς, which is a strange expression for δεθείς, 'lashed.'

l. 1033. πρὸς τοῦδε, sc. κνώδοντος, which is regarded as the agent. Cp. supra l. 1025 ὑφ' οὗ φονέας ἀρ' ἐξέπνευσας.

l. 1035. κάκεινον, sc. τὸν ζωστήρα.

l. 1037. μηχανᾶν. This verb is elsewhere found in the active in the participle only. The active here represents the absolute disinterested

action of the gods, who are acting for others, not in any way for themselves. Cp. supra l. 449 *ἐλήφισαν*.

l. 1038. *ἐν γνῶμῃ φίλα*, 'pleasing in his judgment.'

l. 1039. *ἐκείνα*, sc. such things as are *ἐν γνώμῃ φίλα κείνη*.

l. 1040. *μακρὰν*, 'far.' Cp. El. 1259 *μὴ μακρὰν βούλου λέγειν*. The word is really adverbial, though it is easy to supply *ὁδόν*.

l. 1043. *ἃ δὲ κακοῦργος*, i.e. *οἷα δὲ κακοῦργος ἀν' ἐξίκοιτο ποιήσων*. Menelaus is an instance of the depreciation of the heroic character by the tragedians, a depreciation which increases with the growth of the drama. Cp. Menelaus in the Helena, Orestes, and Iphigeneia at Aulis of Euripides; Ulysses in the Ajax and Philoctetes of Sophocles. It is uncertain how far this was begun by the Cyclic poets. The proportion between Menelaus and Agamemnon is kept. *γελῶν* is probably future.

l. 1044. *στρατοῦ* is to be taken with *ἄνδρα*. 'What man is it whom you see belonging to the host?'

l. 1045. For the dative *φ* cp. Ant. 736 *ἄλλῃ γὰρ ἢ 'μοὶ χρὴ με τῆσδ' ἄρχειν χθονός*; O. C. 1673 *ᾧτινι . . πόνον . . εἶχομεν*.

l. 1046. *μαθεῖν*, 'to recognize.' O. C. 323 *αὐθὶ δ' αὐτίκ' ἐξεστὶν μαθεῖν*.

l. 1047. *οὔτος*, voc., as often. O. C. 1627 *ὦ οὔτος οὔτος*, *Οἰδίπου*. O. T. 532 *οὔτος, σὺ πῶς δεῦρ' ἦλθες*;

l. 1048. *μὴ συγκομίζεν*, 'not to gather in,' as a shock of corn, i.e. inter: a metaphor from harvesting. Or, possibly, 'to attend to with the various necessary rites.' *σὺν* can hardly have the sense of 'aiding' here, for Menelaus wishes to forbid the funeral altogether, not only Teucer's part in it, and he is not merely assisting, but conducting the affair.

l. 1049. Observe the rhythm of the line. Cp. supra l. 855 *καίτοι σὲ μὲν κακεῖ προσαυδήσω ξυνών*. The two lines are not, however, precisely parallel, because of the elision. If such lines are more frequent in the Ajax, this is a sign of early date, for there are more in Aeschylus than in Sophocles (l. 994).

l. 1050. *δοκοῦντ' ἐμοί*, sc. *λέγω*.

l. 1051. *προθείς*, sc. *ταῦτα λέγεις* (or *κρίνεις*).

l. 1054. *ζητοῦντες* = *ἐξετάζοντες*, 'when we began to try him.' Hence the present participle with the aorist verb. *Φρυγῶν* comprehends the Trojans and their allies: it also implies some degree of contempt. Cp. Eur. Alc. 675 *πότερα Λύδον ἢ Φρύγα*;

l. 1055. *στρατῷ ξύμπαντι*. This is of course an exaggeration, though it reminds us that Ajax would have drawn the whole host upon him by murdering the chiefs.

l. 1058. *τῇδ' . . τύχην*. These words are in the acc. because *θανόντες* *ἀν' . . μόρῃ* imply *ἐλάχμεν ἂν*.

l. 1060. ἐνῆλλαξεν, 'has turned in exchange.' Lit. 'has changed the object of.'

l. 1061. πεσεῖν = ὥστε πεσεῖν.

l. 1062. αὐτὸν .. σῶμα. The object is repeated in a more definite form. Cp. O. C. 114 καὶ σύ μ' ἐξ ὁδοῦ πόδα κρύψον.

l. 1064. ἀμφὶ χλωρὰν ψάμαθον, 'somewhere along the yellow' or 'dank sand.'

l. 1066. μηδὲν is adverbial. ἐξάρη, 'allow to rise;' cp. supra l. 175.

l. 1067. κρατεῖν .. ἄρξομεν. Cp. O. T. 54 εἴπερ ἄρξει τῆσδε γῆς, ὥσπερ κρατεῖς.

l. 1069. χειρὶν παρευθύνοντες, 'directing him by force.' Ajax, even when alive, was beyond the reach of reason, much more then when dead; Menelaus also considers reason out of place when force can be employed, infra l. 1160.

l. 1071. κακοῦ πρὸς ἀνδρός. Cp. supra l. 319 πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου, κ.τ.λ. ἀνδρα is used with δημότην in order to allow δημότην to become a sort of quasi-predicate. The language of this line and the next suits better with Athenian than Epic politics, cp. Thuc. 2. 37 τῶν δὲ ἐν ἀρχῇ ὄντων ἀκροάσει, but there is no need to suppose any definite allusion to Sparta.

ll. 1073, 4. καλῶς | φέροιντ' ἄν, 'would go on well.' Cp. Thuc. 5. 16 εὖ φερόμενοι ἐν στρατηγίαις, Xen. Hell. 4. 4, 25 τὰ πράγματα καλῶς φέρεται.

l. 1075. στρατός γε. The instance most in point has the emphatic γε.

l. 1076. Cp. Aesch. Eum. 524 τίς δὲ μηδὲν ἐν φάει καρδίαν ἀνατρέφων .. ὁμοίως ἔτ' ἂν σέβοι δικήν; πρόβλημα here expresses the meaning of προβαλλόμενος, 'a shield and protection.'

l. 1077. κἂν σῶμα γεννήσῃ μέγα. Cp. phrases like φύειν τρίχας, ὀδόντας, and even φρένας. Hence in O. C. 149 ἀλαῶν ὀμμάτων φυτάλμιος. See note in loc.

l. 1078. κἂν. The ἂν can be explained as a repetition, but such a use shows how κἂν came to = καί. ἀπό, 'in consequence of.'

l. 1082. This line fixes on a special case the vague statement in the preceding verse. χρόνῳ ποτέ, as we should say, 'sooner or later.'

l. 1083. ἐξ οὐρίων, sc. δραμημάτων, 'leaving the fair course.' It is true that ἐξ οὐρίων in later prose means, 'with a straight course.' But (1) 'in time straightway' is contradictory, (2) 'to run before the wind to the bottom' is meaningless. πεσεῖν. The aorist has been explained (1) as gnomic, or (2) as expressing certainty, as in Aesch. P. V. 667. μολεῖν κεραυνόν. For the sense cp. Plato, Polit. 302 A πολλαὶ μὲν ἐνίοτε καὶ καθάπερ πλοῖα καταδύμεναι διόλλυνται.

l. 1084. καὶ δέος, i.e. as well as θάρσος. Thuc. 2. 37 διὰ δέος οὐ παραγομῶμεν.

l. 1085. *μή δοκῶμεν*. Observe 1st pl. pres. subj. with *μή*, because there is no first pres. pl. imperative. The rule is not broken, Use *μή* with pres. imperat. and aor. conjunct. (Herm. in loc.)

l. 1087. *ταῦτα*, i.e. self-will and trouble after it. Ajax was self-willed and now it is his turn to be in trouble.

l. 1088. *αἰθων*, cp. supra l. 221.

l. 1090. *εἰς ταφὰς πέσης*. For the expression cp. O. T. 1209. The plural here is the concrete of the singular. Cp. supra l. 46.

l. 1091. *ὑποστήσας*, 'laying as a foundation,' i.e. in ll. 1073 foll. Cp. the use of *κρηπίς* in Pindar.

l. 1092. *ἐν θανοῦσιν*, cp. infra l. 1415 *ἐν ἐμοὶ θρασύς*, supra l. 43 *ἐν ὑμῖν χεῖρα χραίνεσθαι φόνος*, l. 453 *ἐν τοιοῖσδε .. βοτοῖς*, l. 557 *ἐν ἐχθροῖς*.

l. 1094. *ὅς μῆδεν ὦν*. The *μή* in *μῆδεν ὦν* is due to the hypothetical nature of the clause introduced by *ὅς*.

l. 1096. *τοιαῦθ' ἀμαρτάνουσιν ἐν λόγοις ἔπη*, 'utter such false words in their speech.'

l. 1097. *ἄγειν*, 'brought with you.' The tense is the imperfect, cp. supra l. 1053.

l. 1100. *ποῦ σὺ στρατηγεῖς τοῦδε*; 'Where is your right of command over him?' Cp. O. T. 390 *ποῦ σὺ μάντις εἰ σαφής*;

l. 1101. *ὦν δδ' ἦγχιτ' οἰκόθεν*. Observe the violation of Porson's rule for the cretic. Cp. Phil. 22 *σήμαιν' εἴτ' ἔχει*. *ἦγαγ', ἦγεν* have been suggested by metrical critics. But such exceptions are defended by the elision.

l. 1103. *κοσμήσαι*, 'to control;' cp. *κόσμος*, 'orderly.'

l. 1104. *ἀρχῆς θεσμός*, 'lawful use of sovereignty,' 'ordained authority.' So Od. 23. 296 *λέκτροιο θεσμόν*. Of Ulysses and Penelope, where *θεσμόν* is *ἀπαξ λεγόμενον* in Homer.

l. 1105. *ὑπαρχος ἄλλων*, 'commanding under others.' *δλων* is not for *πάντων*, but = *συμπάντων*, and is probably neuter = *δλων τῶν πραγμάτων*, in spite of the omission of the article.

l. 1106. *ποτέ*, 'on any occasion.'

ll. 1107, 8. *ἀλλ' ὥνπερ ἀρχεῖς ἀρχε*. Cp. Plaut. Trin. 1061 'Emere meliust, quoi imperes.' *τὰ σέμν' ἔπη | κόλαξ' ἐκείνους*, 'use your fine phrases in abuse of them.' *ἔπη* is acc. of the 'inner notion,' the notion residing in the verb; *ἐκείνους* is acc. of the object. Cp. El. 556 *εἰ δέ μ' δδ' ἀεὶ λόγους | ἐξήρχες*.

l. 1108. *εἴτε μὴ σὺ φῆς*. The hypothetical form of the sentence requires *μή*. We should rather expect *εἴτε φῆς εἴτε μή*, and this notion is probably suggested.

l. 1110. *δικαίως*, 'duly,' as custom requires. Cp. Ant. 23 *ξὺν δίκῃ .. δικαίᾳ καὶ νόμῳ κατὰ χθονὸς ἐκρυσέ*.

l. 1112. οἱ πόνου πολλοῦ πλέω. — This seems to refer to such of the chieftains and others as were willing to perform any labour imposed upon them by the Atridae.

l. 1113. Cp. Thuc. i. 9 Ἀγαμέμνων τέ μοι δοκεῖ τῶν τότε δυνάμει προύχων καὶ οὐ τοσούτον τοῖς Τυνδάρου ὄρκοις κατεπιλημμένους τοὺς Ἑλένης μνηστήρας ἄγων τὸν στόλον ἀγεῖραι.

l. 1114. ἤξιον τοὺς μηδένas, 'he made no account of men that were naught.' ἤξιον seems used absolutely. With τοὺς μηδένas cp. O. T. 1019 ἐξ Ἰσου τῷ μηδενί, Ant. 1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

l. 1115. πλείους .. κήρυκας. This implies that Menelaus had come attended by one herald.

l. 1116. ψόφου may be regarded as a gen. of cause. Cp. O. T. 728 ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις; The construction would also be assisted by the similarity of ἐντραπέσθαι and στραφῆναι.

l. 1117. ὥς ἂν ᾖς οἷός περ εἶ, (1) 'so that you may be such as you really are,' i.e. 'so that you know your real position.' Or (2) ὥς ἂν ᾖς may be taken = 'however much you may be,' etc. (cp. infra l. 1369), i.e. 'however you may be a wonderful potentate—and after all you are only Menelaus.' Others regard ὥς as = ἔως, but this is improbable.

l. 1119. The Chorus assume a judicial position somewhat inconsistent with their character as partizans of Ajax. Yet they acknowledge the justice of Teucer's statement.

l. 1120. ὁ τοξότης. Sophocles is here expressing the feeling of his own times, when 'bowmen' were held in small estimation as compared with the heavy-armed soldier. Throughout the Persae of Aeschylus the contrast is pointed between the (Persian) archers and the (Greek) spearmen (cp. esp. ll. 238, 9).

l. 1123. ψιλός, 'with my bow only.'

l. 1124. 'How valiant is the spirit which thy tongue maintains.' For τρέφει cp. O. T. 374 μᾶς τρέφει πρὸς νυκτός. The emphasis is on γλώσσα.

l. 1126. δίκαια. For the use of the plur. cp. supra l. 887 σχέτλια γάρ, κ.τ.λ. κτείναντα, 'determined on my death,' 'guilty of my death.' In the next line Teucer takes the word in its literal sense. Cp. O. C. 992 εἰ τίς σε .. κτείνει παραστάς. The aor. in this sense is rare.

l. 1128. τῶδε δ' οἶχομαι. Cp. Phil. 1030 καὶ τέθνηχ' ὑμῖν πάλλαι.

l. 1129. Do not then dishonour your preservers by interfering with their rights.

l. 1130. ἐγὼ γὰρ ἂν ψέξαιμι; 'Am I likely to disparage?'

l. 1131. οὐκ εἴς is treated as one word, and therefore οὐκ is permitted even after εἰ. But cp. supra l. 1108 εἴτε μὴ σὺ φῆς. There the condition is everything; here εἰ almost = 'when.'

l. 1132. τοὺς .. πολεμίους, sc. οὐκ ἐὰν τις θάπτειν. The sentiment is

best regarded as general. Menelaus is appealing to ordinary Greek morality.

1. 1133. *προύσση*, 'came forth' before the rest, or on any striking occasion. Cp. O. T. 790 *προφάνη λέγων*.

1. 1135. Teucer accuses Menelaus of interfering with the votes in the decision respecting the arms of Achilles.

1. 1136. The nom. to *ἑσφάλη* is Ajax, and *τόδ'ε* is acc. 'That failure he owed to his judges, not to me.' (Or *τόδ' ἑσφάλη* may go together, 'that failure was due.')

1. 1137. 'Under a fair seeming you could secretly gain many a dishonest advantage.' Cp. Dem. 236, 32 *τοῦτο πρῶτον κλέμμα τοῦ Φιλίππου*.

1. 1138. *τινί*. *τις* is frequent in expressions conveying a threat. Ant. 751 *ἦδ' οὖν θανεῖται, καὶ θανοῦς' ὀλεῖ τινά*.

1. 1141. *τοῦτον* 'with respect to this man.' *τεθάψεται*, 'his burial shall be completed.'

1. 1143. *τὸ πλεῖν*. Cp. O. T. 1417 *πάρεστι Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν*.

1. 1144. *ῥῆ*. The dative implies possession. Cp. O. T. 735 *τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς*; For the repetition of *ἀν* cp. supra l. 1078, but *ἐνεύρες* may be right.

1. 1145. *χαμῶνος* defines *κακῶ*. Cp. Od. 3. 152 *ῥῆμα κακοῦ*, supra l. 1078.

1. 1146. Cp. Plato, Theaet. 191 A *τῷ λόγῳ παρέχόμεν, ὡς ναντιῶντες, πατεῖν τε καὶ χρῆσθαι ὅτι ἂν βούληται*. The article can be omitted with *ναντίλων*, because *τῷ θέλοντι* means rather 'any one who wishes,' than 'the particular person who wishes.'

1. 1147. *καὶ σέ...στόμα*. These acc. with *βοήν* following may be regarded as depending in a general way on the whole sentence, or may be compared with *αὐτὸν* as followed by *σῶμα*, supra l. 1062.

1. 1148. *σμηκροῦ νέφους*, gen. of the place from which the danger arises. *ἐκπνεύσας μέγας* are to be taken in close connection.

1. 1151. Elmsley on Eur. Med. 85 shows that *οἱ πῆλας* is the usual expression; but he can hardly be right in rejecting *τοῦ πῆλας* in Thuc. 1. 32.

1. 1155. *πημανούμενος*, middle for passive.

1. 1156. *ἀνολβον*, 'doomed to misery,' as the result of his folly; cp. *δείλαιος*. Cp. supra l. 621 *μελέοις Ἀτρεΐδαις*. By a similar transference *τλήμων* and *δύστηνος* are used of those whose misery is the result of crime. *παρών*, 'face to face.'

1. 1158. *μὲν ῥιγῶμην*; 'Is that a riddle?'

1. 1159. *εἰ πύθοιτό τις*. These words are in character with Menelaus, who is afraid of opinion. *τις* perhaps refers to Agamemnon.

l. 1160. 'That a man employed speech in chastisement, when force was in his power.' The subj. *παρῇ* makes the statement general. Cp. supra l. 812 *δε σπεύθῃ θανεῖν*.

l. 1162. *καταίου* (= who fails of his object) is an answer to the threat of force.

l. 1163. *ἐριδος* is a qualifying gen. with *ἀγών*. Cp. Tr. 20 *ἀγῶνα* . . *μάχης*, O. T. 634 *στάσιν γλώσσης*.

l. 1165. *ἰδεῖν*, 'provide.' Cp. Hom. Od. 8. 443 *αὐτὸς νῦν ἰδε πῶμα*, Theoc. 15. 2 *δρη δίφρον, Εὔνοα, αὐτῇ*.

l. 1166. *βροτοῖς* with *τὸν ἀείμνηστον*. Cp. Tr. 872 *τὸ δῶρον Ἡρακλεῖ τὸ πρόμπιμον*.

l. 1167. *εὐρώεντα*, 'murky.' An Epic word, as *κάπετον* just above. Cp. Od. 10. 512 *Ἀἰδέω δόμον εὐρώεντα*. The Greeks thought with awe rather than horror of the change within the tomb. Teucer anticipates the time when the form of Ajax shall moulder in his grave, but his memory shall still be green. *εὐρώεντα* is the more applicable, as he was simply buried and not burnt nor embalmed. For *καθέξει* cp. Aesch. Ag. 452 *θήκας Ἰλιάδος γῆς εὐμορφοὶ κατέχουσι*.

l. 1170. Cp. Ant. 903 *τὸ σὸν | δέμας περιστέλλουσα τοιάδ' ἄρνυμαι*.

l. 1172. *ἱκέτης*, as a suppliant to the Greeks for his father's burial. Cp. the position of Antigone in O. C. 241 foll.

l. 1175. The offering of hair was sacred to the gods below. See Eur. Alc. 75 *ἱερὰ γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν*.

l. 1176. *ἀποσπάσειε*. The optative is used to correspond with the optative of the wish expressed in the next line. Cp. infra l. 1218, where *προσείποιμεν* is due to *γυνοίμαν*.

l. 1177. *ἐκπέσοι χθονός*. Persons executed for treason at Athens were denied burial in Attica.

l. 1180. *αὐτόν*. Probably the body, to which the words *κινήσάτω* and *προσπεσὼν ἔχου* in the next line refer. For the omission of the genitive after *ἔχου* cp. Hdt. 4. 22 *ὁ κῦν ἔχεται*.

l. 1182. Cp. O. C. 1368 *αἰδ' ἄνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν*.

l. 1183. *ἐς τ' ἐγὼ μὲλω* . . *τῷδε*, 'till I return, having made preparation for his burial.'

ll. 1184 foll. The meaning of *οὐκ* . . *ἐῖ* = 'prevents,' gives to the words *κἂν μηδεὶς ἐῖ* a positive meaning, 'though all strive to prevent me.' Cp. Phil. 443, 4 *δπου | μηδεὶς ἐῖη*, 'when all cried, Silence!'

l. 1185. The simple expression would be *τίς ἔσται νέατος* . . *ἀριθμός*; which is amplified by changing *ἔσται* into *λήξει*, and *ἐς πότε* is added to suit the new turn of expression—'What will be the last, when will end the number?' etc. *ἐς πότε*, lit. 'against when?' Cp. *ἐς ὧπ'ε* Thuc. 8. 23, *ἐς νέωτα*, etc. *πολυπλάγκτων*, 'years of restless toil and wandering.'

l. 1187. *δορυσσήτων μόχθων*, 'toils with the spear in the field.'

l. 1190. *εὐρώδη = εὐροειδῇ*, 'wide to view.' *δερώδεα* is a good conjecture.

l. 1191. *δναιδος* is in apposition to the sentence; cp. l. 1210 *λυγρᾶς μνήματα Τροίας*. The long continuance of the Greeks at Troy is a reproach to them.

l. 1192. *πρότερον*, sc. *ἡ δεῖξαι, κ.τ.λ.*, El. 1131.

l. 1196. *κοινὸν Ἄρη*, 'banded warfare.' Thuc. i. 10 *ὡς ἀπὸ πάσης τῆς Ἑλλάδος κοινῇ πεμπόμενος*.

l. 1197. 'Alas for toils whence toils were begotten.' The sentiment is apparently general.

l. 1201. *οὐ . . νεῖμεν*. Here also, as in supra l. 1184, the negative expression has a positive force, 'did not give' = 'deprived me of.' *δμλεῖν*, 'that I should be the companion of them.' Cp. *λαύειν* l. 1204.

l. 1203. *δύσμορος*, 'unhappy I.' Cp. O. C. 318 *τάλαινα· οὐκ ἔστιν ἄλλη*. Or it may refer to *ἐκείνος*.

l. 1204. *λαύειν*, is perhaps used absolutely, as often in Homer, though *τέρψιν* may be repeated with it as cog. acc.

l. 1205. The captive women were taken by the chieftains, as part of the spoil.

l. 1206. *ἀμέριμνος οὕτως*, (1) 'thus uncared for,' 'with no one to solace my loneliness;' but others suggest (2) an active sense, 'without any care of this kind.' The leading thought in the sentence is 'Ερωε, with which *μέριμνα* is associated here, as in later Greek.

l. 1210. I cannot forget that I am in damp dismal Troy, not in the dry bright climate of Attica, while my hair is wet with dews. *μνήματα*, in apposition to the sentence; cp. supra l. 1191.

l. 1214. *ἀνεῖται*, 'is slackened,' 'removed,' 'fallen.' Cp. *ἀνέδην* (*ἀνεῖται = οὐκέτι προτείνεται*, cp. infra l. 1270 *ψυχὴν προτείνων*). This suits the contrast better than 'is devoted to,' 'given up to' a sad fate.

l. 1216. *ἐπέσται* (sc. *τῷ βίῳ*), 'remains for my life,' 'shall be mine,' 'shall rest on me.'

l. 1217. *ἐπεσσι*, 'overhangs,' sc. *ταῖς πλείουσιν*. *πόντου* goes with *πρόβλημα*. Observe the unconscious tautology.

l. 1218. *ἄκραν . . πλάκα* describes the edge of the high table-land towards the sea. Cp. Tr. 273 *ἀπ' ἄκρας ἦκε πυργώδους πλακός*. *ὑπὸ*, 'approaching.' Od. 6. 310.

l. 1222. *προσείποιμεν*. The optative is due to the preceding optative in *γενοίμαν* (cp. Herm. in loc.).

l. 1224. *ἡμῖν*. Cp. O. C. 81 *ἣ βέβηκεν ἡμῖν ὁ ἔξενος*;

l. 1225. *σκαλέον*, 'perverse;' cp. infra l. 1272.

l. 1226. *τὰ δεινὰ ῥήματα*. For the article cp. supra l. 312 *τὰ δειν'*

ἐπηπείλησ' ἔπη. With the opening of the speech cp. Ant. 441 σὲ δὲ, σὲ τὴν νέουσαν, κ.τ.λ.

l. 1227. ἀνομιωκτί, *impune*. Agamemnon means that Teucer must expect to suffer for his insolence now, and implies a reproach to Menelaus for yielding so far. Cp. Ant. 485 εἰ ταῦτ' ἀνατὶ τῆδε κείσεται κράτη.

l. 1228. ἐκ, and in the next line ἀπο. The first implies a closer relationship than the second.

l. 1230. κάπ' (καὶ ἐπ') ἄκρων, i. e. τῶν δακτύλων, 'on tip-toe.' Cp. Dem. c. Pantaen. 981, 25 Νικόβουλος ἐπιφθονός ἐστι, καὶ ταχέως βαδίζει, καὶ μέγα φέγγεται.

l. 1231. τοῦ μηδέ, sc. ὄντος. Cp. El. 1166 τὴν μηδὲν εἰς τὸ μηδὲν. μὴ is preferred with the article and participle as expressing the general notion, especially in relative clauses as here with ὅτε. Cp. supra l. 1114 οὐ γὰρ ἔξλιυ τοὺς μηδένας.

l. 1233. Ἀχαιῶν, i. e. οὔτε Ἀχαιῶν. Teucer had really said nothing of the kind; still less had he claimed absolute independence for Ajax.

l. 1235 πρὸς δούλων. Cp. ll. 499, 1020. For the plur. cp. l. 734 τοῖς κυρίοις γὰρ πάντα χρὴ δηλοῦν λόγον, Ant. 1057 ἄρ' οἶσθα ταγοὺς ὄντας ἐν λέγῃς λέγων;

l. 1236. ποίου . . ἀνδρός, sc. περὶ or ὑπέρ. Cp. Phil. 439 ἀναξίου μὲν φωνῆς ἐξερήσομαι (sc. περὶ), El. 317 τοῦ κασιγνήτου τί φῆς;

l. 1237. ποῦ βάντος; we might expect ποί, but ποῦ is probably intentionally used in order to retain the same sound with both participles.

l. 1238. ἔδε, i. e. Ajax.

l. 1241. πανταχοῦ, 'in all that we do.' ἐκ Τεύκρου, 'by the mouth of Teucer.'

l. 1242. ὑμῖν, you who make up the party of Ajax.

l. 1243. εἴκειν εἰ, 'to yield in such things as satisfied,' i. e. agree in the decision of. τοῖς πολλοῖσιν . . κριταῖς, 'the majority of the judges.' The word δικάσταις, used by Menelaus supra l. 1136, has too democratic a sound for Agamemnon.

ll. 1244, 5. 'But you who were left behind in the contest are at all times either pelting us with abuse or giving us some secret stab.'

l. 1245. σὺν δόλῳ κεντήσῃ, 'stab us with the help of guile,' i. e. 'in secret.' οἱ λελειμμένοι = ἡσσημένοι in l. 1242, but a more contemptuous word.

l. 1246. τρόπων = ἐπιτηδευμάτων, practices rather than manners; cp. Thuc. 2. 37.

l. 1248. δίκῃ, 'rightfully,' after a regular trial.

l. 1249. τοὺς ὀπισθεν, i. e. Agamemnon is speaking of the trial, but,

like an angry man, talks as if the principle were to be universally applied. Cp. Ant. 484.

1. 1251. The article is omitted with *εὐρύνοιοι*, cp. Thuc. 3. 2 *τῶν τε γὰρ λιμένων τὴν χώσιν καὶ τειχῶν οἰκοδόμησιν*.

1. 1252. *οἱ φρονούντες εὖ*, 'those who have a right sense of things,' 'men of wisdom.'

1. 1253. Cp. Ant. II. 477 foll. *συμκρῶ χαλινῷ δ' οἶδα τοὺς θυμουμένους ἔππου καταρτυθέντας*.

1. 1255. *τοῦτ' .. τὸ φάρμακον*. 'this remedy,' i.e. the whip.

1. 1257. *ἀνδρός*. For the gen. cp. supra 1. 1236 note.

1. 1259. 'Learning what you are by birth.' For *φύσιν*, 'by birth,' cp. infra 1. 1301 *ἡ φύσει μὲν ἦν, κ.τ.λ.*

1. 1262. 'While you are speaking I shall not understand.' *σοῦ λέγοντος* is a gen. absolute. *ἔτι* implies 'when you begin to speak, however perfectly I may understand another.'

1. 1263. *τὴν βάρβαρον .. γλώσσαν*. Hesione, the mother of Teucer, was not a Greek.

1. 1266. *ὥς ταχεῖά τις*. These words seem to mean, 'with what a degree of swiftness,' 'in what a swift manner.' This use of *τις*, modifying the adjective, is rare with finite verbs, although it is common with *εἰμί*. See Plato, Gorg. 522 D. Prot. 340 D, Phaedr. 230 C. In many such places *πῶς* might be substituted. Here it is used either (1) with the supplementary predicate; or (2) there is an ellipse of *οὔσα*.

1. 1268. *ἐπὶ συμκρῶν λόγων*, 'in matters of small moment,' 'in slight considerations.' Cp. Dem. De Cor. 228 *ἣν εὐνοίαν ἐνδέδειχθ' ἐπὶ πολλῶν ἀγόνων τῶν πρότερον*.

1. 1269. *οὐ* with *προτείναν*, 'whom shielding with your life;' cp. II. 9. 322 *αἰὲν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν*.

1. 1271. *ἔρριμμένα*, cp. Aesch. Eum. 215 *Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ*.

1. 1273. 'Have you no memory at all of the time?' For *οὐδὲν* cp. O. T. 1401 *ἀρά μου μέμνησθέ τι*.

1. 1274. *ἐρκέων*, the gen. is due to the idea of being 'shut within' a given space, as if *ἐντος* were repeated from *ἐγκεκλημένους*. According to Homer the rescue of the Greeks is due to Patroclus not to Ajax. Sophocles may have designedly followed another tradition as about Hector's death. cp. supra 1. 1030; and in any case Ajax was the 'bulwark' of the Greeks in the absence of Achilles. See II. 14. 402 foll.

1. 1275. *δορός*, as in supra 1. 963 *ἐν χρειᾷ δορός*.

1. 1276. *ἀμφί*. Cp. Hom. II. 12. 175 *ἀμφὶ πύλῃσι μάχεσθαι*.

1. 1277. *ἀκροῖσιν ἤδη ναυτικοῖς ἰδωλλοῖς*. It appears from Hdt. 1. 24 (Arion) that the word *ἰδῶλια* was specially applied to some place at the stern, a sort of rudimentary quarter-deck where passengers sat (Eur. Hel.

1571), and under which goods were stowed away. Hence it may mean simply 'already touching or threatening the stern,' (blazing close upon the stern). Hector in the Iliad takes hold *πρὸς ἡμῶν* *veds* to fire it. (Il. 15. 705, 717.) Cp. Hdt. 6. 114.

l. 1278. The repetition of *ναυτικά* seems to imply that resistance for the camp was at an end; they were fighting for the means of departure.

l. 1281. The reference is to supra l. 1237. *συμβῆναι ποδὶ*, 'set foot by thine,' or as others, 'joined in battle with the enemy.' In either case Teucer exaggerates the meaning of Agamemnon.

l. 1282. *ὄμν*, 'towards you,' = *erga vos*.

l. 1284. He had offered himself unbidden before the lot was thrown, Il. 7. 164.

l. 1285. This is said to be a reference to the allotment of the Peloponnesus among the sons of Heracles. Cresphontes threw a lump of earth into the urn; this crumbled when the lots were taken, and thus was left the last in the urn. *δραπέτην*, 'shirking.' Teucer hints that some of the chiefs may have used this device.

l. 1287. *κυνῆς*, gen. of place whence, cp. El. 78. *ἄλμα κουφιῖν*, cognate acc., or rather *κουφιῖν* is the cognate verb = *ἄλμα κοῦφον ποιεῖν*. Cp. El. 406 *τυμβεύσαι χόας*, i. e. *χόας ἐπιτυμβίους ποιεῖν*.

l. 1290. *καὶ θροεῖς*. The *καὶ* is due to the interrogator asking for additional information, cp. supra l. 462.

l. 1292. *ἀρχαῖον*, 'at first,' 'in his origin.' The word is in part a predicate. Cp. Ant. 593 *ἀρχαῖα τὰ Λαβδακιδῶν οἶκον ὀρῶμαι*, κ.τ.λ., and note.

l. 1293. *αὖ* = 'in the next generation.' *δυσσεβέστατον* is best taken with *δεῖνον*, cp. the rhythm of supra l. 315 *τοῦξεργασμένον | ἔλεξα*, κ.τ.λ.

l. 1295. Aerope is meant. Sophocles here seems to follow the same story as Euripides, who (in his *Κρήσσαι*) tells that her father Catreus gave Aerope to Nauplius to be drowned, but he betrothed her to Plisthenes instead; l. 1297 therefore expresses the *intention* of Catreus.

l. 1297. *διαφθοράν*, 'to be destroyed by.' Cp. O. T. 1248 *τὴν δὲ τίκτουσαν λίποι | τοῖς οἷσιν αὐτοῦ δύστεκνον παιδουργίαν*.

l. 1298. *τοιφῶς*. The description is to follow.

l. 1299. *ὅς ἐκ πατρὸς μὲν*. We should expect *ἐκ μητρὸς δὲ* to follow, but this is absorbed into the relative sentence, *ὅστις*, κ.τ.λ.

l. 1302. *Λαομέδοντος*, sc. *θυγατήρ*.

l. 1304. *ἐξ ἀριστέων δυοῖν*, 'from princes on both sides.' (*ἀριστεύς*.)

l. 1305. *ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος*, (1) 'bring shame upon my race (Ajax),' i. e. by my own birth, cp. supra l. 1260, or (2) 'let shame come to my kin.' Cp. Aesch. S. c. T. 546.

l. 1307. οὐδ' ἱπαισχύνεα λίσσων, 'and art not ashamed to say it.' He was not content with the ἔργον ἀναδον (supra l. 947). Teucer identifies Agamemnon with Menelaus, who had been his spokesman supra l. 1062-4.

l. 1308. βαλεῖτέ πον, 'cast him out anywhere' without burial. Cp. l. 1333.

l. 1309. χῆμας τρεῖς, Teucer, Tecmessa, and Eurysakes. (Not Teucer, Agamemnon, and Menelaus).

l. 1311. προδήλως, 'publicly,' dying in conflict with the chieftains; the death of Teucer would be a matter of public fame.

ll. 1311, 12. 'Thy wife, or shall I say, thy brother's?' Teucer speaks with contemptuous indifference of the woman belonging to the Atridae. Cp. Il. 9. 327 δάρων ἔνεκα σφετερέων.

l. 1313. τοῦμόν. Cp. O. T. 627 ἄλλ' ἐξ ἴσου δεῖ καμόν.

l. 1315. ἐν ἡμοῖ θρασυία. Cp. supra l. 1092.

l. 1317. ξυνάψων ἀλλὰ συλλύσων. Cp. Ant. 40 λύουσ' ἀν' ἡ' φάπτουσα. Here also the words have an immediate reference to the situation, for ξυνάψων means 'to begin a fray.' Cp. Homer's expression in regard to Arete, Od. 7. 74 οἷσιν τ' εὖ φρονέροι καὶ ἀνδράσι νείκεα λυεῖ.

l. 1319. βοήν. For the acc. (Attic) cp. supra l. 136 σέ μὲν εὖ πράσουσιν' ἐπιχαίρω. ἐπ' ἄλκιμον νεκρῷ. These words strike the key-note of the line of action taken by Ulysses.

l. 1320. Agamemnon begins with an excuse conveyed in γάρ.

l. 1323. συμβαλεῖν, 'to cast' to meet the weapon of his enemy.

l. 1325. βλάβην ἔχεν, sc. σε (subj).

l. 1328. ἔξεστιν οὖν, sc. μοι. φίλω is to be taken (1) as making up part of the predicate with ξυνηρετέιν. 'May I speak truth to my friend and aid thee (in counsel) as heretofore?' Or (2), after ἔξεστιν, 'Is it allowed to your friend?' which seems to agree better with what follows.

l. 1330. I.e. if it were not possible for you to speak your mind and continue friendly.

l. 1333. μὴ τλῆς, 'Do not harden your heart,' etc.

l. 1334. ἡ βία, 'the spirit of violence,' i.e. of despotic government. Aesch. Ag. 385 δ τάλαινα πειθώ.

l. 1339. οὐκ ἀντατιμάσαιμ' ἐν, 'would not so far dishonour him in return.'

l. 1340. ἔνα with δριστον. 'In him the bravest of the brave Argive host.' Cp. Aesch. Pers. 327 εἰς ἀνὴρ πλείστον πόσον | ἐχθροῖς παρασχάν. Observe the aorist, 'I have seen none so noble.'

l. 1342. ἀτιμάζοντο. The rebuke is softened by using the passive voice.

l. 1343. οὐ γάρ τι τοῦτον, 'not him by any means.' The conduct of

Agamemnon will not injure Ajax, but the divine law, and even to hurt Ajax now is unworthy.

ll. 1344. 5. *ἄνδρα . . τὸν ἐσθλόν*, refers to Ajax, and is so echoed by Agamemnon, l. 1352.

l. 1348. 'Ought you not to trample on a dead foe-man? Not only to slay, but to insult the slain.

l. 1350. It is not easy to preserve royal power and yet pay respect to laws which require us to spare a dead enemy. There is an implied sneer at *εὐσέβεια* as something good only for the mass. Cp. Ant. 780 *πόνος περισσός ἐστι τῶν Ἀιδῶν σέβειν*.

l. 1353. Your power is established by listening to the voice of friends. For the gen. *φίλων* with *νικώμενος* cp. supra l. 807.

l. 1357. 'Nobleness prevails with me far more than enmity.' The article is added with the abstract. The gen. *τῆς ἐχθρας* is difficult, it may be explained from the notion of comparison implied in *νικᾷ* = 'is superior to,' *κρείσσων ἐστι παρ' ἐμοί*. Wolff conjectures *τὰ τῆς ἐχθρᾶς*.

l. 1358. *τοιοῦτε*, i.e. those who let nobility outweigh enmity. For *φῶτες . . βροτῶν* cp. O. C. 281 *φῶτες ἀνοσίου βροτῶν*.

l. 1359. Cp. O. C. 615 *τὰ τερπνὰ πικρὰ γίγνεται καὶ οὖσι φίλα*. The meaning is that such an estrangement as that between Ajax and Agamemnon was of too common occurrence to be treated in an exceptional way. By saying this Ulysses also tries to call up an image of their former friendship in the heart of Agamemnon, and to remind him that other estrangements may follow.

l. 1360. *ἐπαινέις*, 'advise,' 'approve of,' Ant. 1102.

l. 1362. *δαλοῦς*, as appearing to yield to Teucer's threats. For *τῆς ἐχθρᾶς*, cp. supra l. 756.

l. 1363. *μὲν οὖν*, as often, corrects the preceding statement.

l. 1365. *καὶ γὰρ αὐτός*. The meaning is not, 'I shall one day need a grave,' but 'that is the course I intend to pursue.' Cp. O. C. 641 *τῇδε γὰρ ἐξυνοῖσσομαι*. This alone is in keeping with the immediate context. Otherwise the taunt in l. 1365 would have no sting. And however Ulysses may be himself impressed (cp. supra ll. 121 foll.) he is not likely to use a sentimental argument in trying to persuade Agamemnon. It must be remembered that, while Agamemnon was general-in-chief, Ulysses had the most influential voice in the council.

l. 1366. *ὅμοια* is supplem. pred. used adv. Others punctuate *ἡ πᾶνθ' ὅμοια πᾶς ἀνὴρ αὐτῷ ποιεῖ*. And some interpret, 'each is true to his character in what he does.' But this is pointless. Agamemnon means, 'I see, you do not wish to bear the odium (of favouring his burial) alone. That is why you try to persuade me.' For the n. pl. cp. supra l. 1039 *ἐκείνα*. Ulysses quietly accepts the reproach, because explanation would be useless.

l. 1369. *ὥς ἂν ποιήσῃς*, 'however you may do it,' i.e. 'whether you do it yourself or give others permission, your kindness will be equally acknowledged.' Cp. supra l. 1117 *ὥς ἂν ᾖ*, κ.τ.λ., O. C. 1361 *ὥσπερ ἂν ζῶ, σοῦ φονέας μεμνημένος*.

l. 1371. *σοὶ μὲν*. Cp. l. 1. *τῆσδε καί*, κ.τ.λ. Cp. O. T. 763. The concession is made merely out of consideration for Ulysses.

l. 1372. Observe that Ajax is not *ἐκεῖ* (in Agamemnon's mind) till he is buried. Cp. Il. 23. 137 *ἔταρον γὰρ ἀμύμονα πέμπ' Αἰδῶσδε*.

l. 1373. *χρῆς*, i.e. *χρήσεις*. Cp. El. 606, Ant. 887 *εἴτε χρῆ θανεῖν* and note.

l. 1375. *τοιοῦτον ὄντα*, 'after showing yourself to be such as we have seen.'

l. 1376. *ἀγγέλλομαι*, 'declare to,' 'assure.' The middle verb implies that the announcement, and also the thing promised, come from himself. Cp. O. T. 148 *ὃν δδ' ἐξαγγέλλεται*. *τὰπὸ τοῦδε*, 'henceforth.'

l. 1380. *πονεῖν*, 'to take pains in burial;' cp. supra l. 1165, infra l. 1415 *τῷδ' ἀνδρὶ πονῶν*.

l. 1382. *λόγοισιν*, 'in respect of what you say,' i.e. though I cannot give it effect in deed; cp. Ant. 691 *λόγοις τοιούτοις, οἷς σὺ μὴ τέλῃς κλύων*. There is no explicit antithesis, but the word prepares the way for Il. 1393 foll. *ἔψευσας ἑλπίδος*. Cp. O. T. 1432 *ἑλπίδος μ' ἀπέσπασας*.

l. 1384. *χεροσίν*, 'with help of the hand.' *παρὼν* gives dramatic effect, as supra l. 1156. There is the same distinction between *putting to the hand* and assisting in other ways in Tr. 1214 *δσον γ' ἂν αὐτὸς μὴ ποτιψάων χεροῖν*. Ulysses is not forbidden to help in the accessories but only in the immediate rites, lest his presence should offend the dead.

l. 1386. *ἐπιβρόντητος*. Cp. supra l. 103 *τοῖπύριπτον*.

l. 1389. *Ὀλύμπου τοῦδε*, 'in this heaven above us.' Cp. Ant. 758 *ἀλλ' οὐ, τόνδ' Ὀλυμπον*, κ.τ.λ. The gen. is to be taken in a partly locative sense with *προσβέων*.

l. 1392. *λάβαις*. The plur. is concrete, 'a deed of wrong and outrage.' Cp. El. 485 *ἃ νιν κατέπεφεν αἰσχίσταις ἐν αἰκίαις*. Cp. supra Il. 46, 561.

l. 1394. *τάφου*. Teucer will not allow Ulysses to take part in the actual burial, for this might be offensive to Ajax, whose spirit may be supposed to retain his angry feelings (cp. Hom. Od. 11. 542 foll.), but in any more general rites instituted in order to do honour to Ajax, he is welcome to assist (*τὰ δ' ἄλλα καὶ σύμπρασσε*), and to bring any one whom he chooses as a helper.

l. 1398. *τὰ δ' ἄλλα πάντα*, i.e. all things intimately connected with the burial, and preparation of the mound, the inscription, etc. Cp. Thuc. 2. 35 *ὅσα περὶ τὸν τάφον δημοσίᾳ παρασκευασθέντα ὀράτε*.

1. 1399. καθ' ἡμᾶς, 'in our judgment.'

1. 1400. ἤθελεν, sc. συνθάπτειν.

1. 1401. ἐπαινέσας is more than αἰνέσας: 'commending' rather than 'acquiescing in,' 'giving hearty approval to your decision.'

1. 1402. πολλὸς .. χρόνος. Much time has been taken up in the altercations with Menelaus and Agamemnon. Some are to prepare the grave (cp. supra l. 1165), others to warm water for lustral purposes, others to fetch the body-armour from the tent. The shield is not included owing to the instructions in ll. 574-577, which must be supposed to have been communicated to Teucer.

1. 1404. 'And some place upon the fire a lofty tripod conveniently for holy lustrations.' τοῖ, Epic for οἱ. Some to avoid this have read τὸν δέ: thus making two divisions of μὲν .. μία δέ, κ.τ.λ. But such a limitation as μία, κ.τ.λ., is better as applied to a *third* troop. Nor is any definite cauldron spoken of.

1. 1405. λουτρῶν, gen. with ἐπίκαιρον. ἀμφίπυρον, pred. with θέσθε.

1. 1409. πατρὸς with πλευράς.

1. 1410. φιλότῃτι is adverbial = 'lovingly.'

1. 1411. There is some difficulty in supposing that after πολλὰ ἐκτέταται χρόνος, the blood is still gushing as above l. 918, but black gore may still be oozing from the wound, and either (1) this may be stopped by lifting the side, or (2) it may be a reason for care in lifting him (φιλότῃτι θιγών). φουσῶσι because the veins were believed to be air vessels. ἄνω = 'forth to the light.' This action is preparatory to washing the corpse.

1. 1412. μέλαν μένος, 'the dark life-blood.' Cp. Aesch. Ag. 1037; also πρὶν αἱματηρὸν ἐξαφρίεσθαι μένος ib. 1067.

1. 1413. φίλος with παρῆναι, (ὅστις ἀνὴρ φησὶ παρῆναι φίλος.)

1. 1415. τῷδ' ἀνδρὶ, for the dat. cp. supra l. 1366.

1. 1417. If we retain the line we may (1) supply πονήσας from πονῶν: 'And for no better than Ajax, when he was Ajax, has he laboured among men.' Or (2) we must suppose a stronger case of the attraction noticed in εἶπερ τινὸς supra l. 488, and then the meaning is, 'in all ways good—none better heretofore, than Ajax when he lived, I mean.' ὅτ' ἦν ποτὲ is a good emendation.

1. 1418. The remarks of the Chorus are excited by the change in the fortunes of Ajax, and in a less degree by the change in the temper of Ulysses. The peace and harmony of this moment take them by surprise.

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